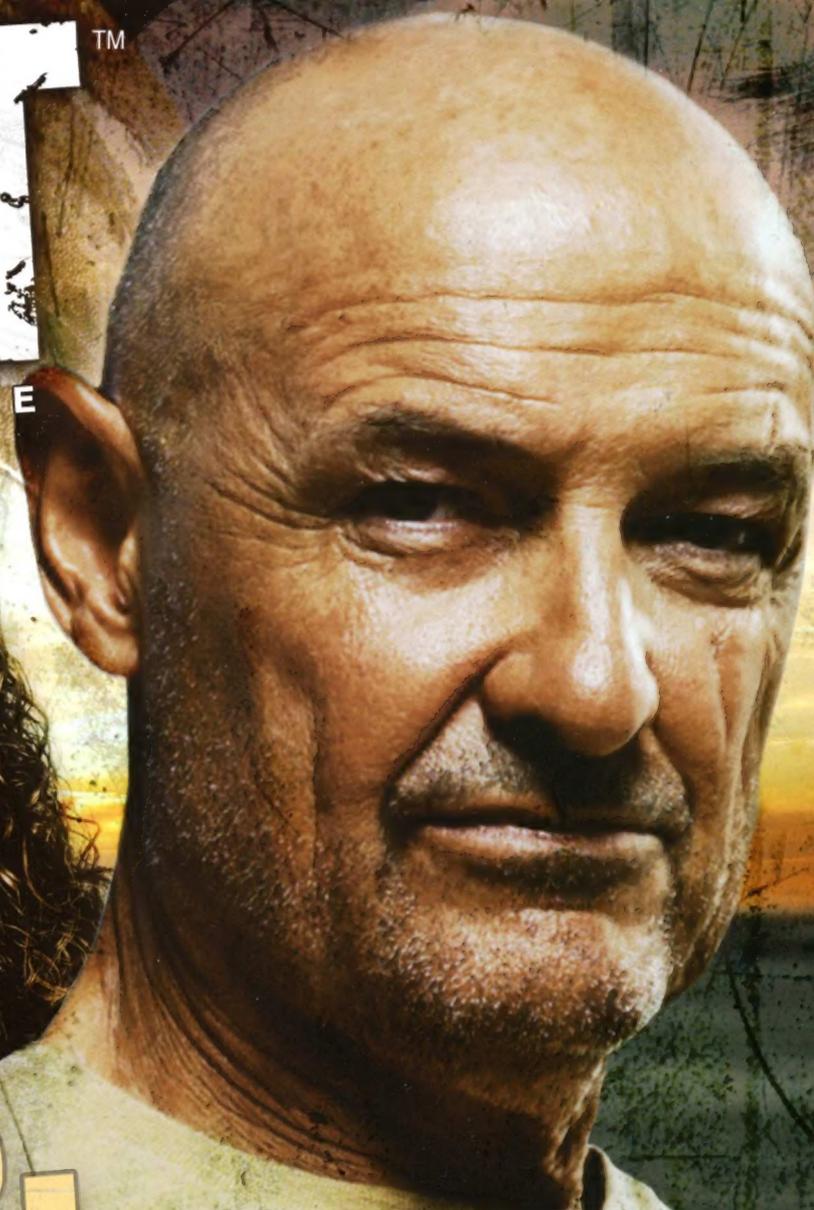


4 **ISSUE NUMBER 4!** **THE 'MONSTER'!** **FRENCH CONNECTION**
= HIDDEN SECRETS GALORE **EKO'S ENCOUNTER ANALYZED** **ROUSSEAU CAPTURED INSIDE**

LOST™

THE OFFICIAL MAGAZINE



EXCLUSIVE ACCESS!

ENTER: THE HATCH

- Storyboard-to-screen comparison of Kate's descent
- Terry 'Locke' O'Quinn & Jorge 'Hurley' Garcia interviewed

ANSWERS

Lost Co-Creator Damon Lindelof takes on fans' questions

WALKABOUT

Exclusive script extracts from Locke's defining episode

ISSUE #4
MAY/JUNE 2006

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LOST

VOLUME 1 ISSUE 4
ARRIVED
MAY/JUN 2006
SYDNEY AIRPORT
AUSTRALIA

Oceanic Airlines
Flight 815
In-flight Magazine: Issue 4

Check-In

In-Flight Entertainment 

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OCEANIC 815

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Our survivors' hotel room numbers, the flight number itself - 4, 8, 15, 16, 23, and 42 just keep cropping up. Here's a guide to their flight-related appearances...

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12 TERRY O'QUINN

Is the island telling Locke what to do? The Emmy-nominated actor behind *Lost*'s mysterious character sits by the embers to discuss Dharma, and destiny...

24 MIRA FURLAN

Is the French woman to be trusted? Or should the survivors remain wary of her? Actress Mira Furlan discusses playing the unpredictable Rousseau...

50 JORGE GARCIA

The man who has everyone saying "Dude" talks about Hurley's interest in Libby, season two's evolution, and those darn numbers...

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45 EKO VS. THE 'MONSTER'

Mr. Eko and Locke may not have been afraid of it, but everyone else seems to be. It's time to theorize about what we actually saw during Eko's face-off...

THE OTHERS

58 MEET... BRYAN BURK

Every show has its 'Others' - the production team. Executive Producer Bryan Burk stops for a Diet Coke break from his hectic schedule to talk *Lost*...

61 DAMON LINDELOF'S QUARANTINE & ANALYSIS

Lost Co-Creator/Executive Producer Damon Lindelof is once again challenged head-on by fans' probing questions. Pay close attention to his answers...

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This section always gets even closer to *Lost*, and this issue is no exception: exclusive storyboards from Kate's eerie descent down the hatch shaft...

FREQUENT FLYERS' BONUSES OVERLEAF 

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The Official Magazine
ISSUE #4

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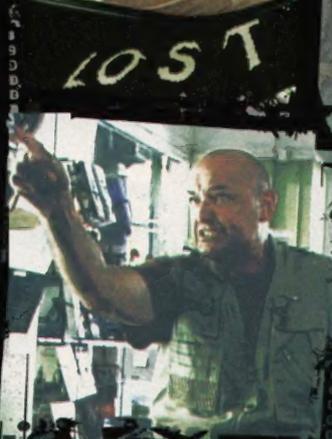
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FREQUENT FLYERS

06 NEW TRANSMISSIONS

Lost Supervising Producer Javier Grillo-Marxuach is here once again with exclusive information on season two's future episodes...

10 VOICES FROM THE FUSELAGE

Got theories of your own about what's going on? Check out what these fans think, and then make sure you get in touch today...

21 THE ISLAND & THE AGENTS

Here's someone who works very closely on *Lost* and *Alias* - meet the President of Bad Robot, Thom Sherman...

33 EXCLUSIVE POSTERS

They may be divided at the moment, but *Lost Magazine* has reunited Charlie and Claire on one side, with a pin-up of Jin and Sun on the other...



56 SALVAGED

Read about the ideas/theories surrounding the possible thematic links that the salvaged books have to *Lost* right here...

63 DEAR DIARY

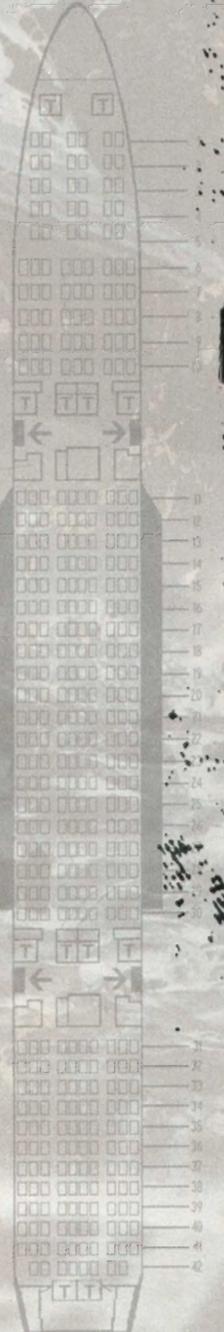
Charlie may be going through hell right now, but actor Dominic Monaghan tells us he does find the time to relax and hit the surf...

64 THE BLACK BOX

Our Black Box Recorder securely holds the scripts and episodic photography. Remember the jaw-dropping revelation in *Walkabout*?

66 EXODUS

You're almost clear of the craziness that has been this special issue number '4', so here's a sneak preview of what's coming next...



LOST TODAY'S SPECIAL!

The variant cover Collector's Edition of this issue is very special: if you can work out why it is designed the way it is, you could be in with the chance of winning some *Lost* goodies. Email transceiver@titanemail.com with your analysis...
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FLIGHT CREW

BUSINESS CLASS

SHIPPING

New Transmissions

News from the *Lost* world and beyond...



UNEARTHED TREASURES



It's time for Writer/Supervising Producer **JAVIER GRILLO-MARXUCH** to do it: tease you all like crazy about season two's drive towards its finale...

Words: Paul Terry

What's this Henry character all about?

I think that Henry's true identity is going to be the topic of a lot of contention on the show. We plan on heaping twist upon twist upon twist with that! It going to be something where you're never quite sure where you stand, until it's all said and done. Henry is a character that the fans are going to have to watch very closely, because he carries great meaning for the future of *Lost* and the castaways in general. Whether he's an Other, and that's the truth, or whether he is what he claims to be, which is a stray balloonist, and both theories have a lot of evidence to support them. On the island, his ultimate faith is going to affect everyone on the show.

What kind of things should we all be paying close attention to in the build towards the finale?

The capture and treatment of Henry, and the state of undeclared war with the Others, where they have

drawn a line on the island. You can expect that situation to get a lot worse. There are going to be some surprises that are going to be some very dark turns, that at least one of the characters is going to make. And I'm not talking 'dark' like Charlie kidnapping Sun... it's going to go to a very, very dark place. One of the characters is going to have some shocking destiny [laughs]! I'm not going to tell you which one. The focus of the season, now that we've spent time on the island, is how do we co-exist with the Others, who have shown us a lot of malice. Their intentions are very obscure, so it's really about how do we live with those people, how do we figure out how to survive on this island. As we've seen so far this season with Mr. Friendly, a.k.a 'Zeke' [laughs], drawing the line in the middle of the island, you only draw lines so you can step over them. Our characters, both through circumstance and willingly, are going to step over that line. The results of that are what the rest of the season is going to be about.

At the same time, there are things hanging out there that need to be addressed. Why is Mr. Eko marking up all those trees? What happens when you don't press the button? Again, what we've been doing is setting up all these boundaries for our characters – they have to press a button, they have to obey a certain line, and the only reason, again, that you draw boundaries is to breach them. You can get ready for all those little protective membranes that have sprung up around our characters to bust in a major way by the end of the year. We're building towards a serious

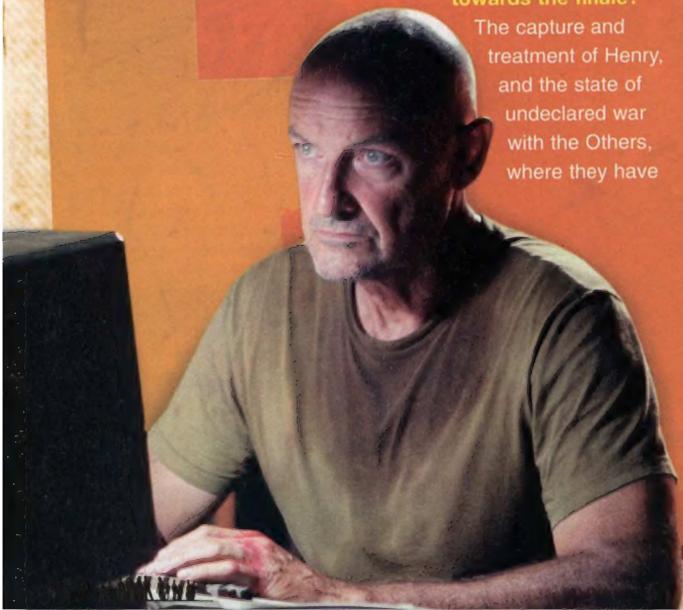
moment of chaos. You have to ask yourself, "What's the worst that could happen?" and then that will happen – if not, worse!

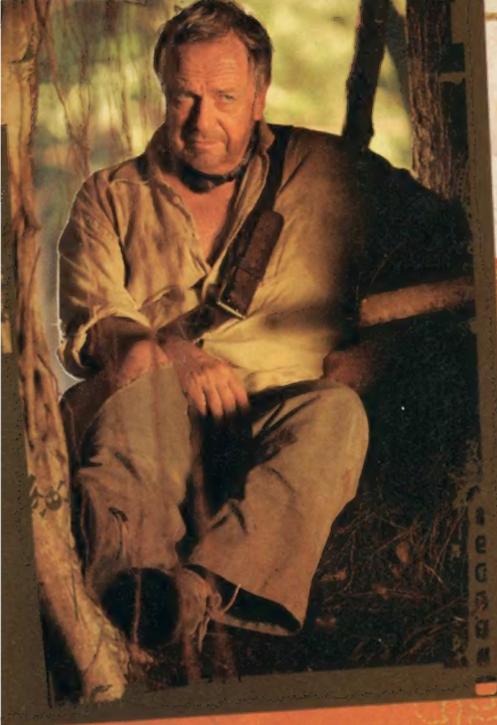
Will we learn what has happened to Michael?

Absolutely. That question is going to be resolved, and I think that you can expect some very interesting things to come out of that story. What happened to Michael, who did he see, who was communicating with Michael, and how does Michael's story resolve itself is going to be a major concern of the last third of the season. You can expect that to be a lynchpin to a lot of the action that's going to take place.

Maternity Leave threw a whole new batch of questions into the air about the Others...

Like I said, the Others' methods are very obscure. They want to be seen a certain way, because I think they absolutely treasure what they have on the island, in an extremely jealous way, and they don't want anybody knowing what that is. Hence the fake beard, hence all the subterfuge, the Others are by no means anything that we think they are. What is going to be interesting is how that unfolds – that is something we are going to be giving you some very definite hints about towards the end of this season, but the full picture of who the Others are, why they're here, and what they're doing, is going to remain a mystery for a while.





like the Others, that is a character who needs to remain enveloped in a fog of mystery. How she survived, how she does all these things, is, in itself, answers to a lot of mysteries that we're not ready to give up yet. Plus, not to mention, Rousseau is not the most, shall we say, emotionally stable of people on the island, nor does she have the strongest grip on reality. Another important thing to note is that not everything she says or does is motivated by reason. She is a chaotic force, and that's the role of that character. Also, no one on from the show has said that that was Alex on the tug boat. Many fans have assumed that it was. Many have assumed that there's a reason why there were creepy twins on the tug boat, and I think there may be a reason why there were creepy twins on the tug boat, but the Alex question is not one that we've resolved yet...

Is the Kate, Jack & Sawyer situation going to get more 'complicated'?

Absolutely. It's one of the many centerpieces of the show, that triangle of mutual loathing, admiration and desire, so you can expect that to be infuriatingly unresolved for a while to come [laughs]! One of the things that has happened is that these characters are inextricably in each others lives. They're stuck. Whatever feelings they express for each other, there is no escaping them. They are very careful around each other because of that, but at the same time, there comes a point where you have to put your cards on the table.

Another source of confrontation remains Jack and Locke...

What's interesting is the conflict of leadership has been bringing these characters into conflict for much of the first two seasons, and will continue to. But what I think will happen that will be more interesting is that Locke was a wheelchair-bound paper-pusher in his real life, and then he came to the island, and found that he was this sort of superman of nature following a destiny, and then he found that his destiny seems to be to sit in a chair and push a button [laughs]! One of the things that you're seeing with the conflict between Jack and Locke, is the embodiment of Locke's frustration with the disappointment of what his perceived destiny turned out to be. This is going to drive Locke to new and different places that don't necessarily center on the leadership of the island, or on Jack's control issues with being the leader of the group. At the heart of that conflict might be more between Locke and himself. In response to that frustration, Locke is going to go to some new places that we have not seen that character go to before.

Anything else we should keep a close eye on?

There are some characters which have been on the periphery of the show, Bernard and Rose, who we are going to explore in more detail and we're gonna find that they have very interesting back-stories... ☺

Will it become clearer what the whispers on the wind mean?

That falls into the mysterious nature of the Others, and as their mysteries begin to unfold, some of those things that we've planned around them will be explained. The fans want to know if you slow it down, and filter it through an audio program, will you get important clues about the show... and the only answer I can give to that is, well, slow it down, filter it through an audio program, and see if you get important clues about the show [laughs]!

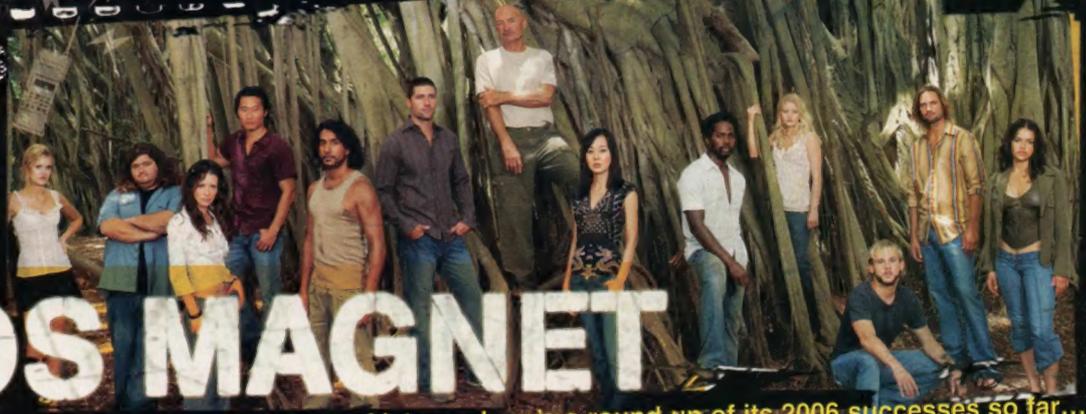
Rousseau's returned!

She is one of those great characters who is always going to be in the periphery of events. She is somebody who comes in, and is a catalyst for change on the island. But that said, what Rousseau does so well, is that she carries a great deal of mystery herself. I think that we've given out a lot about her, but I think,



MORE TRANSMISSIONS OVERLEAF ➔

LOST: AWARDS MAGNET



Your favorite show has been bestowed with a ton of awards of late, so here's a round-up of its 2006 successes so far...

GOLDEN GLOBES

The 63rd Annual Golden Globe Awards, presented by the Hollywood Foreign Press Association, were held on January 16, 2006 at The Beverly Hilton in Los Angeles, California, with *Lost* winning in the Best Television Series – Drama category. It saw off competition from fellow nominees *Commander In Chief*, *Grey's Anatomy*, *Prison Break* and *Rome*.

Accepting the award, Co-Creator Damon Lindelof said, "I would like to thank you for having faith in us, inviting us into your homes, watching the show, supporting the show, believing in the show."

Matthew Fox (Jack) was up for Best Performance by an Actor in a Television Series – Drama, along with *Grey's Anatomy's* Patrick Dempsey, *Prison Break's* Wentworth Miller and *24's* Keifer Sutherland, with the award going to Hugh Laurie for his role as the irascible titular doctor in Fox drama *House*. Naveen Andrews (Sayid) was nominated for Best Performance by an Actor in a Supporting Role in a Series, Mini-Series or Motion Picture Made for Television, alongside *Entourage's* Jeremy Piven, *Elvis's* Randy Quaid and *Commander in Chief's* Donald Sutherland, and *Empire Falls's* Paul Newman, who won the award.

LOST IS SHOW OF THE YEAR!

Lost took four top honors including Show of the Year in TV.com's 2005 Viewers' Choice Awards.

"Nothing ignites a more lively competition than a year-end 'Best of' list," said Erin Geiger, site director of TV.com. "TV.com's Viewers' Choice Awards provide our members with the opportunity to weigh in on their absolute favorites of the year," she said. "Our viewers, consistent with our editors, selected *Lost* for several categories including Best On-Air Drama, Best Show of the Year, and Best Bonus Features on DVD."

Lost claimed the award of Best On-Air Drama with 41 per cent of the vote. *House* finished second with 14 per cent, *Desperate Housewives* third with 13 per cent, *Grey's Anatomy* fourth with 11 per cent and *Rome* fifth with seven per cent.

Lost was also named Show of the Year with 37 per cent of the vote, compared to *Arrested Development's* 16 per cent, *Desperate Housewives* and *Grey's Anatomy's* 13 per cent, and *Commander in Chief's* three per cent.

Lost: The Complete First Season was also named Best Drama DVD with 43 per cent of the vote, and was deemed to have the Best DVD Special Features with 40 per cent of that vote.



TOP ENTERTAINERS

Lost's cast was collectively named Entertainer of the Year by *Entertainment Weekly*. *Entertainment Weekly* referred to *Lost* as "the biggest cult breakout since *The X-Files*."

Heaping praise on the show, the respected magazine said that *Lost* has created "not only a noodle-cooking mythology but a polyglot of unique characters – damaged souls fumbling for enlightenment and redemption in the damndest of places – played by the best ensemble cast on television."

Lost's ensemble cast beat *The 40-Year-Old Virgin's* Steve Carell into second place, *King Kong* star Naomi Watts into third, with rapper Kanye West coming fourth and *Desperate Housewives* and *TransAmerica's* Felicity Huffman coming in fifth. *Good Night, and Good Luck* director George Clooney was sixth, Vince Vaughn seventh, Gwen Stefani eighth, and fictional character Harry Potter ninth. *Hustle* and *Flow* actor Terrence Howard rounded out the Top 10.

SAG SUCCESS

The 12th Annual Screen Actors' Guild Awards ceremony was held on Sunday January 29, 2006, at the Los Angeles Shrine Exposition Center, and broadcast live on TNT and TBS, with *Lost's* cast winning Outstanding Performance by an Ensemble in a Drama Series. The other nominees were the casts of TNT show *The Closer*, ABC's *Grey's Anatomy*, HBO's *Six Feet Under* and NBC's *The West Wing*.

To read all about Terry O'Quinn's (Locke's) hilarious acceptance speech on behalf of the cast, head to the By The Fire chat with him from p12.

AFI AWARDS

Lost has been selected by the America Film Institute to feature in its Sixth Annual AFI Almanac as one of the top 10 TV programs of the year, alongside *Battlestar Galactica*, *Deadwood*, *Grey's Anatomy*, *House*, *Rescue Me*, *Sleeper Cell*, *Sometimes in April* and *Veronica Mars*

WRITERS & PRODUCERS GUILD AWARDS

Lost beat out the likes of HBO's *Deadwood*, ABC's *Grey's Anatomy*, HBO's *Six Feet Under*, and NBC's *The West Wing* to win the Writers Guild Award for Best Dramatic Series at the ceremony held on February 4, 2006.

Meanwhile, the Producers Guild of America named the show its choice for TV Drama Series of the Year. Producers J.J. Abrams, Damon Lindelof, Carlton Cuse, Bryan Burk, Jack Bender, and Jean Higgins received the award at a January 22 ceremony.

ASIAN EXCELLENCE

Lucy Liu, Quentin Tarantino and Linkin Park were among guests at the January 19th ceremony honoring Asian Americans' accomplishments in entertainment, music and science. Yunjin Kim and Daniel Dae Kim won the awards for Outstanding Female TV Performance and Outstanding Male TV Performance, respectively. The ceremony was broadcast by AZN Television on January 29, 2006.

LOST'S FAMILY TELEVISION HONORS

Lost has been named Best Drama for the second year running in the annual Family Television Awards, held on November 30th at the Beverly Hilton Hotel in Beverly Hills. Award winners in nine categories were recognized for their contributions to outstanding family entertainment by the Family Friendly Programming Forum, broadcast on The WB on Sunday December 11th.

Lost cast members sent a special message from location in Hawaii, with Dominic Monaghan, Josh Holloway and Evangeline Lilly among those actors featured in the broadcast.

ACE EDDIE AWARD

Lost competed in the 56th annual ACE Eddie Awards, with the work of Stephen Semel recognized by the American Cinema Editors. Semel was then announced as the winner on February 19 at the Beverly Hilton.

VANITY FAIR SPREAD

Lost has been named "Best Find" by *Vanity Fair* magazine. The January 2006 edition of the prestigious US magazine featured a list of the Best of the Best in 2005. It named *Lost* as "Best Find" and included a two-page spread focusing on the show and its cast of characters.

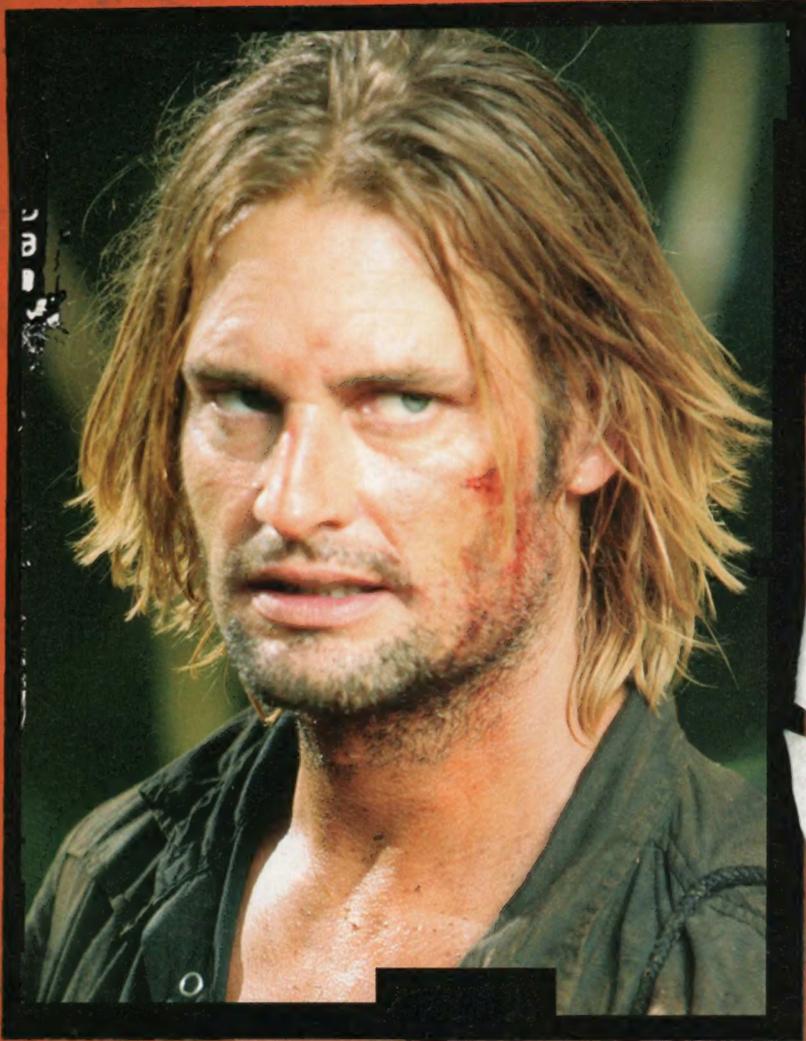


LOST IN THE HILLS

Emilie de Ravin can currently be seen in movie theatres in Alexandre Aja's remake of Wes Craven's seminal 1977 horror *The Hills Have Eyes*...

In the Fox Searchlight production Emilie de Ravin plays Brenda Carter, a member of a family that finds itself trapped in a government atomic testing zone and hunted by a group of blood-thirsty mutants...

16	4	8
8	16	
23		42
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42		4
4	16	8



HOT HOLLOWAY HEADS FOR HOLLYWOOD

Josh Holloway pipped for big screen success by *In Touch Weekly*...

Josh Holloway, who plays bad boy cast-away Sawyer, was recently named "hottest hunk" on television by the magazine. "We kept putting him on the cover because we'd see a bump in newsstand sales," says TV Guide's Shawna Malcom. "He's the right actor in the right role."

Lost executive producer Carlton Cuse meanwhile predicts a bright career for Holloway on the big screen, hailing the actor as, "a full-blown movie star," arguing that he has "intelligence, immense charisma and a sense of danger — those three elements are what it takes to be a movie star."

Holloway reports that he has been courted for movie roles, including roles in the Brad Pitt Western *The Assassination Of Jesse James* and as mutant hero Gambit in *X-Men 3*. Holloway says, "Interest is defi-

nitely coming in those areas. I'm looking for juicy roles in ensemble casts with veteran actors. I'm not looking to carry a movie just yet."

The actor's latest big-screen role is as Max Trueman, a reformed ex-con prone to furious outbursts in Gold Circle Films' low-budget supernatural thriller *Hellion* (previously titled *Whisper*) and directed by *One's* Stewart Hendler. Trueman joins two shady associates who kidnap the eight-year-old son of a wealthy woman, taking the boy to a winter hideout in an eerie, abandoned summer camp. As the trio awaits ransom instructions their suspicions and secrets lead them to gradually turn on each other, and Max realizes that the kidnapped boy may not be as innocent as he seems...

Hellion is due for release by Universal Pictures this Spring.

LOST ON VERONICA MARS

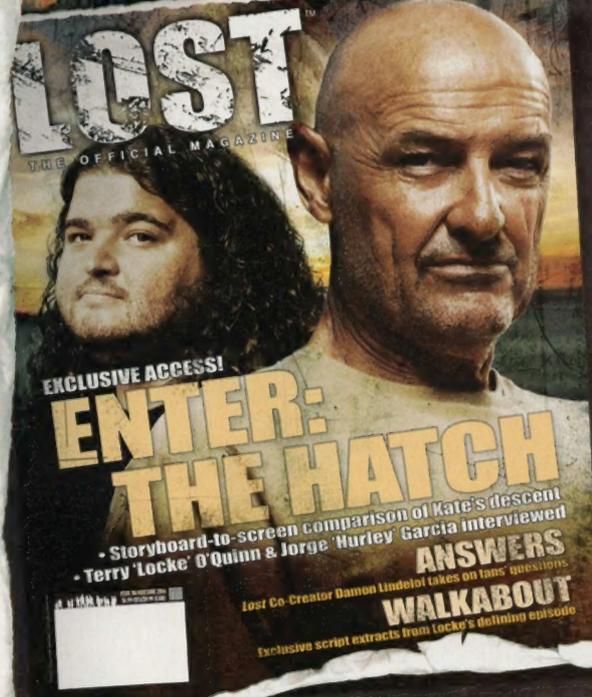
Lost has been referenced in an episode of popular UPN drama series *Veronica Mars*. The January 25 episode *Donut Run* concluded with the teen detective played by Kristen Bell

opening a fortune cookie. The message inside it read "TRUE LOVE STORIES NEVER HAVE ENDINGS. 4 8 15 16 23 42." The numbers referenced those that regularly feature on *Lost*.

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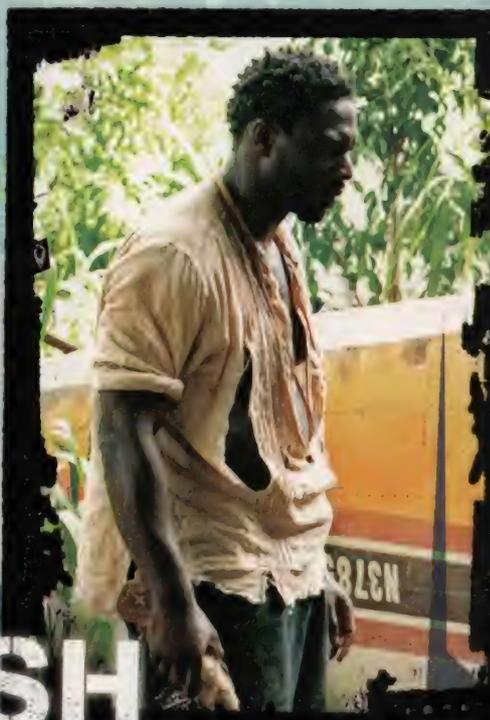
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Email: voices@titanemail.com OR transceiver@titanemail.com
Please note: No attachments of any kind please. We cannot send personal replies, nor send on your letters to any of the cast or crew at *Lost*.

FLASH PHOTOGRAPHY

"I was watching *The 23rd Psalm* and I noticed that when the 'monster' faced Mr. Eko there were 'flashes of lightning' (if you can call them that). I rewound it and played it frame-by-frame. The so-called 'lightning' appeared to be flashbacks. They were hard to see, but I think I know what the last two were. I saw a person (maybe Locke) lying on what looked like a bed and a crucifix. Mr. Eko looked fierce before the camera's descent through the 'monster,' but after, he didn't look so good. My guess is he saw these things inside the 'monster.' Also, when you see Locke, there is a face to the left of his 'picture.'"

Austin Schmidt, Oregon City, OR

Well spotted, Austin. What could it all mean? Keep all your theories coming in. You can read all about what the director of *The 23rd Psalm*, Matt Beesely, thought of the Mr. Eko vs. the 'monster' moment in *Dark Territory* on p45.



ENGLISH SPEAKING

"Is Jin ever going to learn English fully so he can communicate and understand the other castaways?"

Jill Hartman, London, Canada

Give him a chance, Jill – he's doing pretty well for someone who, prior to the crash, didn't know how to speak one word of English. He didn't have any of those secret English learning classes that his wife had...



CRASH LANDING

"We've been promised that by the end of the show we'll know why the plane crashed... well, here's my theory. The Pilot is alive, and he's one of the Others. I reckon the pilot deliberately crashed the plane on the island so he and the rest of the Others could study the survivors. The 'monster,' a.k.a. the security system, came to rescue the pilot and not eat him. The body in the tree was a decoy..."

Steven Brandon, Sydney, Australia

Very interesting theory Steven. As we have all come to learn, you can't rule out anything on *Lost*.



ORIENTATION - STATION B - THE SWAN

WALK THE LINE

"In Issue #3 of *Lost Magazine*, Damon Lindelof said that the lines around the Dharma symbol were 'not insignificant.' As a result, my friend and I have been trying to figure out what they mean. We found out that they are the same symbols as the ones in the corner of the South Korean flag, which represent the concepts of opposites and balance - a theme present throughout *Lost*. We looked into the symbols and found that they are tri-grams used in Pa Kua. These tri-grams describe the eight

phenomena of the universe: fire (sun), earth, lake (marsh, body of water), heaven (sky), water, mountain, thunder, and wind."
Sarah and Tessa Helble, Greensburg, Pennsylvania, USA

Nicely researched, guys. What you found out definitely does seem to tie in with the themes and interests of the Dharma Initiative. Anyone care to expand on this further? Write in with your thoughts!

CONSPIRACY THEORY

"My friend and I spotted something strange in the pilot episode of *Lost*. During the scene where the man is sucked into engine, just before the engine explodes, a black cloud swoops down and hits the engine. We think that this could be the first sighting of the mysterious 'monster'/security system."

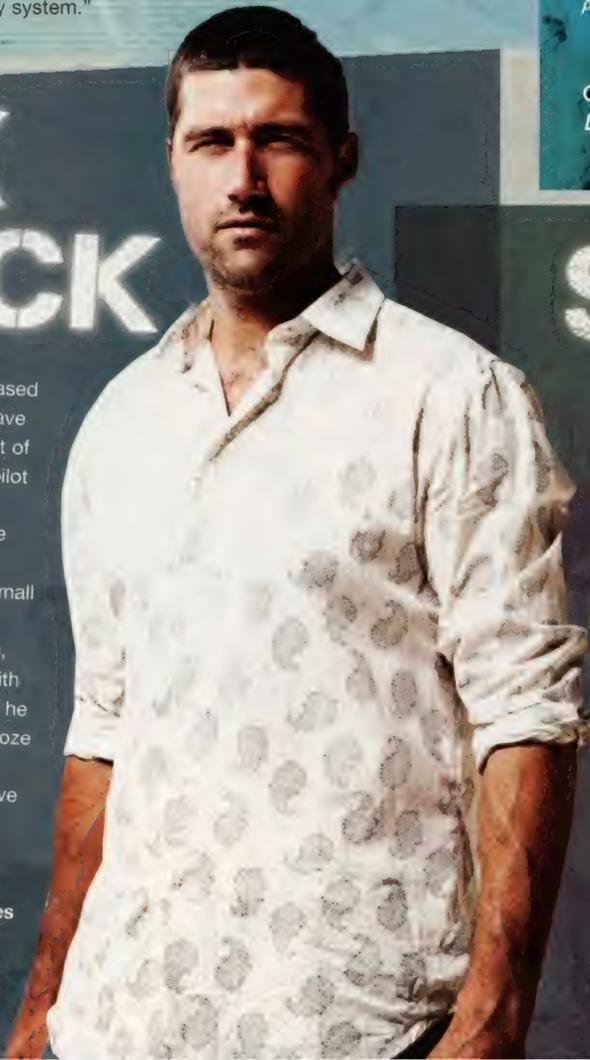
Ryan Pinkett, via email

JACK ATTACK

"I did not see *Lost* until it was released on DVD, but now I am hooked. I have a simple theory about the main plot of the show: Jack has his license to pilot a plane; he recently married; he is a surgeon who would certainly have access to most of the castaways... Could it be that Jack was flying a small plane with his wife beside him and crashed, resulting in a mind-altering, all-consuming state of confusion, with his life flashing before his eyes? Did he read *The Third Policeman*? Did he doze off after a long day in the O.R. and dream it all? Okay, I guess we all have several theories!"

Angie D. Dodd, via email

We've had some really terrific theories this month. Keep sending them in folks - we always like hearing what you think of, and about, *Lost*!



SECURITY ALERT

"Does the 'monster'/security system sense movement? It didn't do anything to Jack, Kate and Charlie in the pilot episode as long as they stayed inside the cockpit, but as soon as the pilot stuck his head out it snapped him. Then, when Locke stood face to face with it in the jungle, he was pretty much still, and that thing (whatever it is) didn't touch him! It was as if it couldn't see him (or sense him). And finally, when Locke, Jack, Kate, Hurley, Artz and Danielle were heading for the Black Rock, they heard it and started running, everyone that is, except Locke and Hurley. Locke ordered Hurley to stand absolutely still. Does that mean that if they stand absolutely still whenever they run into that thing, they're safe? Or is it just a coincidence?"
Jannike, Sweden

Interesting theory, Jannike. And a plausible one too! This 'monster' of the show has clearly got you all psyched this issue.

Voices from the fuselage

THE FANS, THE THEORYS, THE VOICES, THE REACTORS

LOST ONLINE?

Getting *Lost* on the web? There is a huge amount of stunning *Lost* sites out there, and each issue we'll be listing some that require your attention...

www.abc.go.com/primetime/lost/

The official ABC site has a forum, image gallery and a great online store

www.abc.go.com/primetime/lost/podcasts.html

...and don't forget to head to the Podcasts section for exclusive insights into the show from the cast and crew

www.thefuselage.com/threaded

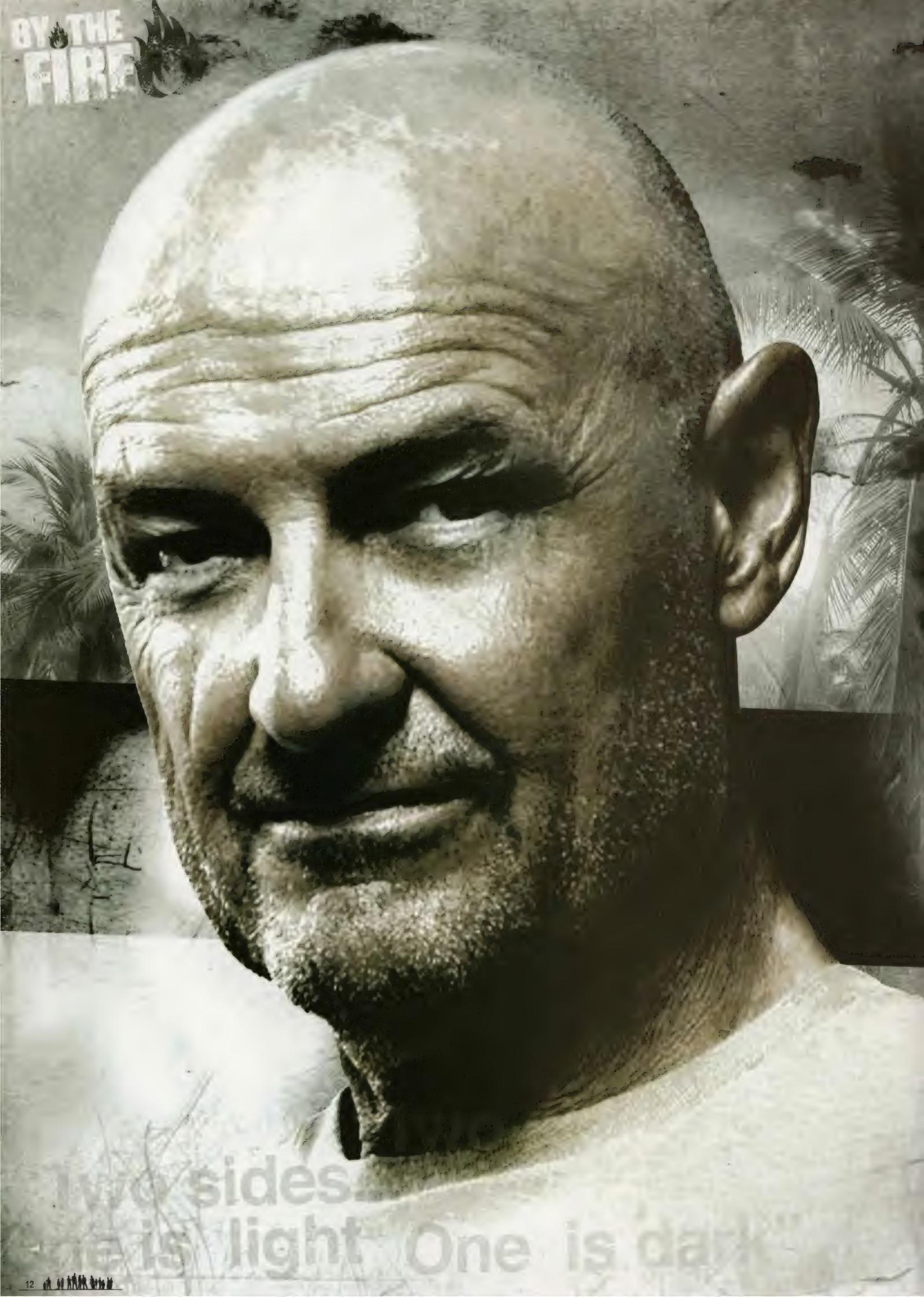
Official forum for the crew and cast of *Lost*. Scroll down to the *Lost Magazine* thread and tell us what you think

www.lost.cubit.net

A great fan site with lots of innovative sections

Get in touch and tell us where you're all getting *Lost* online...

BY THE
FIRE



Two sides...
One is light. One is dark.

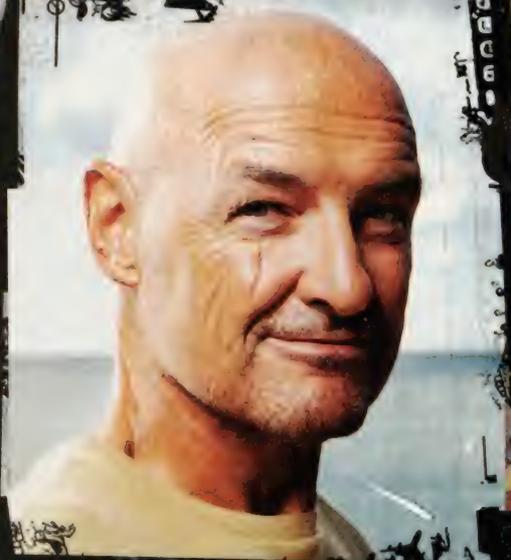
MIAMI OF FAITH



At times, the island's most pensive and unassuming resident. At others, a man whose inner fire burns anyone who dares to get too close. **TERRY O'QUINN** tends to the embers and takes a closer look at the enigma that is John Locke...

Words: Tara DiLullo

"Faith versus science... when people say it that way, it suggests that faith is something that you can't see and have no proof of, when in fact there was plenty of proof that there was something strange and powerful on the island."



There's ^{always} been a ^{duality}

to the nature of John Locke. In those first hours on the beach, amongst the wreckage of Oceanic Flight 815, Locke proved himself to be both a leader, helping to save lives, and a loner, with his odd humor and cryptic conversations.

In the days since, he's evolved and shifted to be many things to many survivors, from a trusted provider and man of admirable faith, to the inadvertent killer of Boone and the increasingly conflicted keeper of the hatch. He's a man that sometimes seems as mercurial as the wind, casting his steady green-eyed gaze upon his fellow brethren with either the eyes of warmest compassion and wisdom, or the cold glare of anger and frustration. Enigmatic to the core, he's also a man reborn by the fateful crash, as revealed when he discovered his miraculous ability to walk, despite being confined to a wheelchair prior to the crash. Now a disciple of the island and the 'gifts' it chooses to reveal to them all, Locke is the voice of faith and the ever-challenging counterpoint to Jack's equally unflinching argument for the 'absolutes of science.'

Even though there have been five Locke-centric flashback episodes so far, the audience is still waiting on pins and needles for his mysteries to be explained. Just don't look for actor Terry O'Quinn to reveal or conjecture what those answers may be. He admits he's blissfully unaware of where John Locke is heading and that works just fine for the charming, down-to-earth actor. It's a fact that hasn't changed since J.J. Abrams called O'Quinn two years ago and asked him to take role on faith alone. That career leap of faith has since rewarded the actor with an Emmy nomination and mainstream recognition from fans around the world. Yet, the self-deprecating actor downplays that initial risk and smiles offering, "Yeah, it was a leap of faith, but just as much as that, the reality of the situation is that I needed a job. It works both ways. It's easier to leap when you are starving and there is something to eat on the other side."

Having spent the last 25 years earning a stellar reputation as a theater, film and television character actor, O'Quinn admits that joining *Lost* was an interesting exercise in trust from the beginning. It was only when he was handed the script to *Walkabout* that he started to get a sense of the potential of the character he had committed himself to. "I was excited by the script, because I thought it was pretty cool and an interesting story," he reflects. "But it didn't really tell me much more about how the show was going to go. It was all still a mystery."

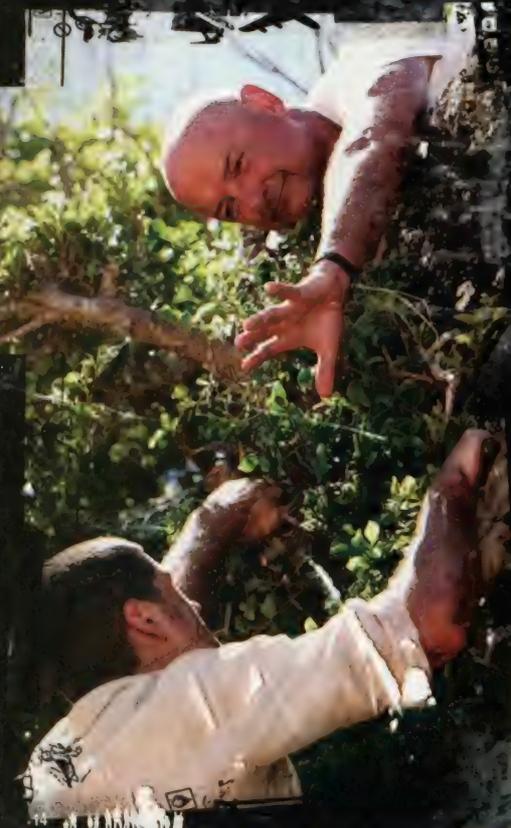
And it has remained a mystery for the actors, since Executive Producers Damon Lindelof and Carlton Cuse have a tendency to not share with them details of what's coming next for their characters. As an ensemble, they've learned to live for the next script. For Terry, it's been a freeing release to play a character in the moment. "All I really brought to the role was my voice, my body, my mind and my heart," he shares. "The rest of it is being shaped by the powers that be. What's good for these characters are the people writing the show. They determine what we play or where we go from here. So I look at each script as a little movie. Some movies I have a lot to do, some movies I don't have a lot to do. All I can relate to is what has happened in the past and I don't even have to do a lot of work in that respect, because the writers do so much of that work for me. I can pretty much act in the immediate time of the script."

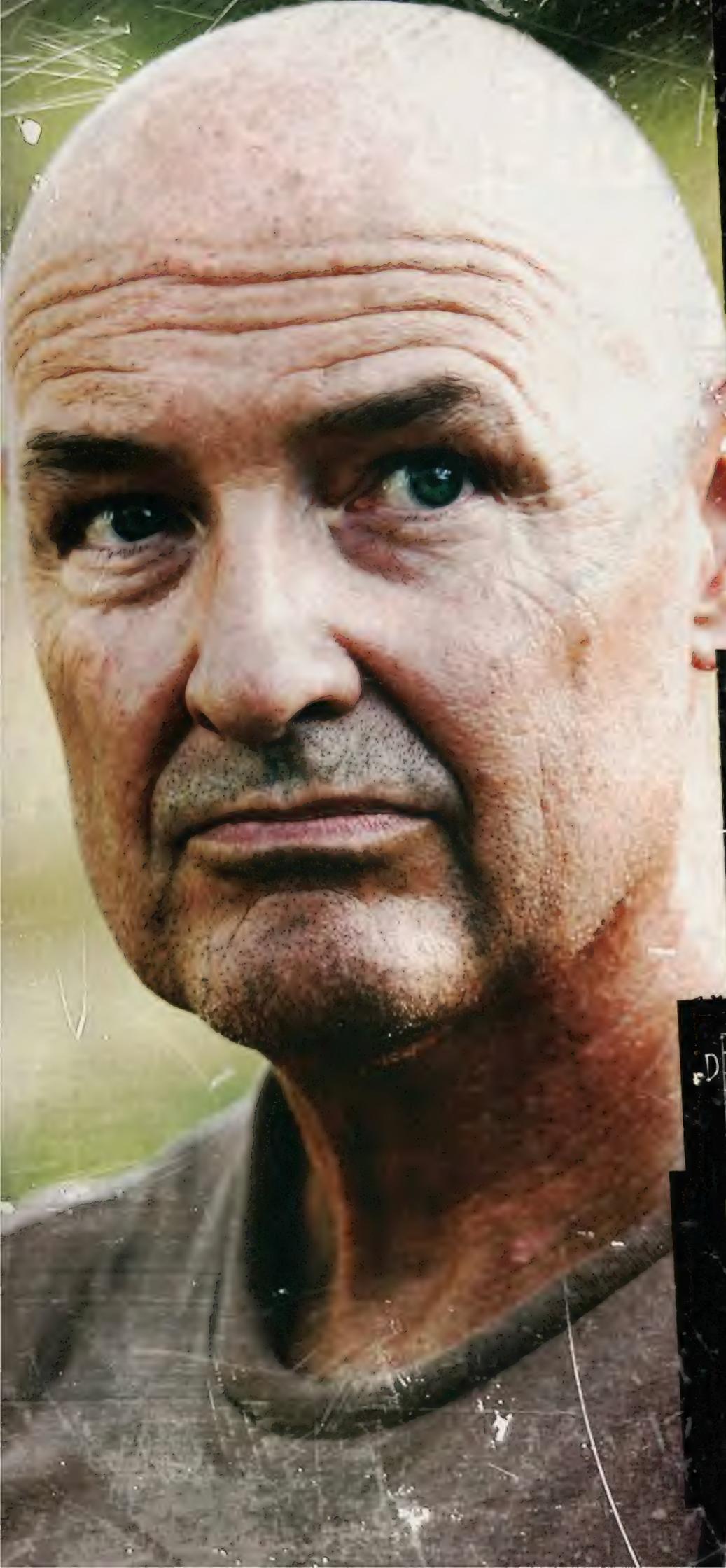
While many actors find it difficult to not have detailed motivations for their characters, O'Quinn says he actually prefers the spontaneity. "I don't think it's hard. I think it's easier, because it's less baggage you have to carry. If you know the whole story, well then you've probably planned your whole performance because then you figure two episodes down the line, 'I'm going to get to letter L, so right now I'm going to do letter D this way.' It's your responsibility to try to shape a performance if you have a script that you know the beginning, the middle and the end. But if you don't know the end, you aren't burdened with the responsibility to shape everything towards the end. In that respect, it's easier. It's just like real life, and that's what I kind of love about it. You can go with what you know up to now... you can't go by tomorrow. If you try to plan your performance, you may get choked off just down the road. When people ask what I want to have happen to my character, I say I want my character to have interesting scenes to play. I want to have good scenes and time to play them and that's all I want. If I start having desires and it starts not to go the way I wish it to go, that's creating a disappointment for yourself."

LONDON CALLING

TERRY O'QUINN reveals he could be about to re-tread the boards...

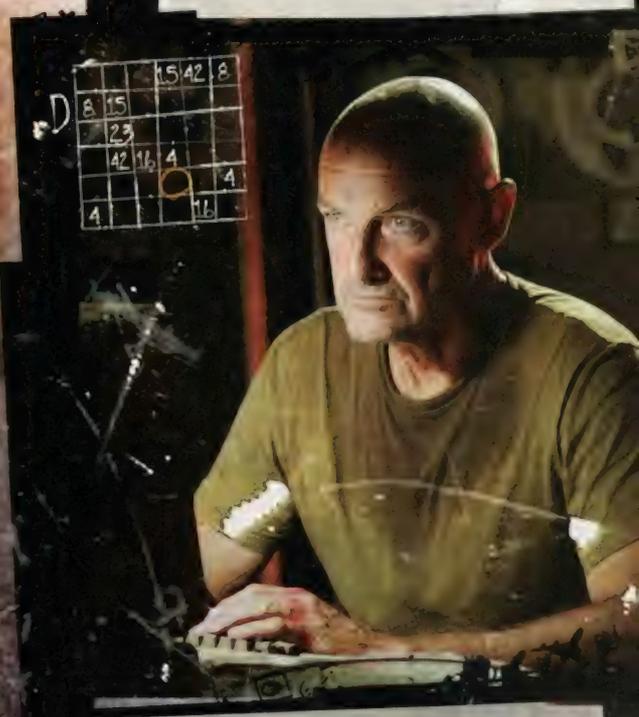
"I think I might try to do a summer play in the northeast, or there is talk about me doing a short stint in London. I haven't done a play in 15 years! I can't believe it's been that long. It's all I did when I started my career. It's a great way to charge the batteries."





Having spent the first season of *Lost* giving himself over to the beast, literally and metaphorically, O'Quinn is still surprised at how swiftly the first year sped by. "It seemed to cover an enormous amount of ground, but then we were shooting it for nine months, when it covered roughly a month on the island. When you think about it that way, it was a pretty fast trip. A lot of things happened in that month," he smiles.

No kidding. For Locke, season one had him not only walking again, but hunting boar, facing the 'monster' (twice), finding and digging up the hatch with Boone, and going toe-to-toe with Jack about how to handle the incredible things happening to all of them in their island environment. In fact, it was Jack and Locke's diametric differences of opinion that became the catalyst for the opening of the second season, with the unearthing of the hatch and the discovery of the alarm within that Locke and the survivors now maintain. Reflecting on that feud, O'Quinn offers, "I think it's kind of funny, the whole faith versus science thing, which is kind of a misnomer for the disagreement. It's really, simply a conflict between two faiths. My faith is in one thing and his faith is in another thing. Locke's faith was placed in some mystical power that he believes the island represented, or was, or helped. Jack's faith is what he could see and hold and read in books. Consequently, he was refusing to see something that everybody else knew was there, and I was refusing to see anything but what I was pretty sure was there." He chuckles and adds, "I guess that wasn't refusing. I guess Locke was seeing everything, but putting more value on that mystical experience. Faith versus science... when people say it in that way, it suggests that faith is something that you can't see and have no proof of, when in fact there was plenty of proof that there was something strange and powerful on the island."



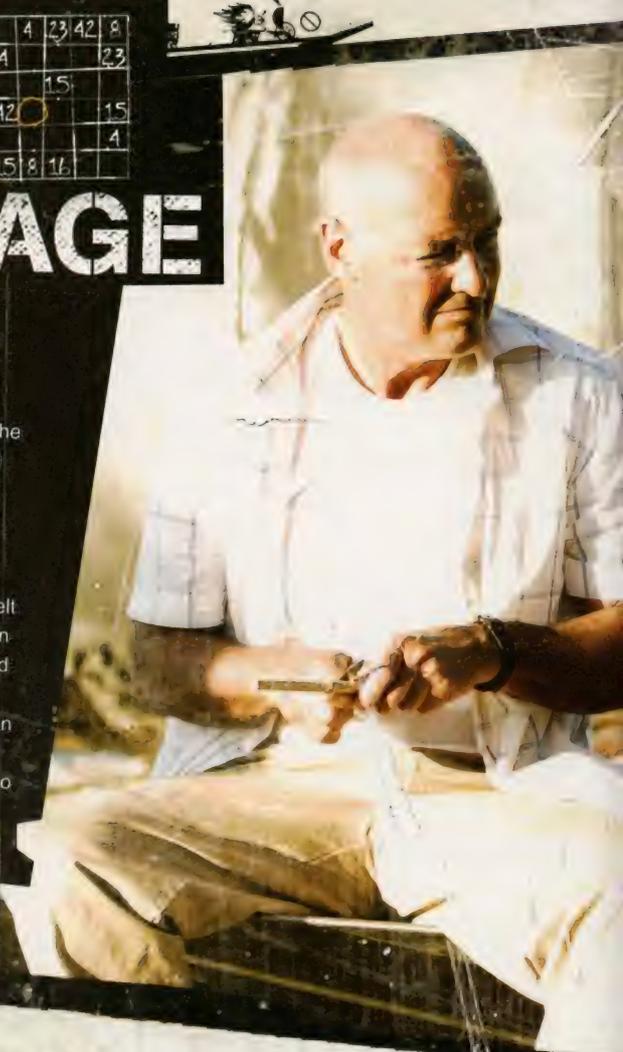
Strange for certain, with any given script throwing curve ball after curve ball at the actors, what with polar bears, the Others, and black smoke 'monsters', to name only a few. Asked if it's ever too much for him to swallow, O'Quinn offers, "Occasionally. But I am always pretty delighted. The only times I go, 'Wow, you don't see that coming!' is when you see something *else* coming. When you anticipate, the odds are you are going to anticipate wrong. So I never saw me getting dragged through the woods, or the dynamite or the hatch. I didn't think that when Boone and I found a little piece of metal in the ground, and then realized it was a hatch, that would consume us for the second half of the season and, in fact, for most of this season."

Speaking of which, season two has primarily seen Locke entangled in the issues of the hatch and deconstructing the mysteries of the Dharma project, all the while pressing the button every 108 minutes according to schedule. O'Quinn admits going into the hatch has been at once compelling and frustrating for him. "I think Locke is still not sure whether it was a good thing or a bad thing. Now, he's pushing this button and he has to ask himself, 'Is this it then?' One of the wonderful things about this show is that this is a human question. Everyone on Earth always asks: 'Is this it? Why are we here?' 'Why do I act the way that I do?' and 'Does anybody love me?' I think one of the reasons the show is so successful is because it has this small group of people examining those three questions very assiduously."

THE FUSELAGE

The interaction on J.J.'s official *Lost* site, according to TERRY O'QUINN...

"I did *The Fuselage* all last year and the first half of this year. Then when I and my character began to get frustrated, I didn't feel like I was at the top of my form, so I backed off that and I don't think people know why I backed off. There were too many opinions and I felt like I was getting away from the person I was when I started the show, so I had to step out of that stuff for a while. I feel like I abandoned them to a certain extent. Everybody was very good and supportive there, but there were just too many voices in my head."



Yet on the other hand, the story arc has kept Locke away from the action until only recently. A turn of events that was concerning for the actor.

"Personally, I felt like Locke went down the hatch, found the button and he stayed down there for a while and they went and did other things. It's kind of how I felt. I said to the guys, 'Hey, I hope this isn't the answer. I got the button and now that's it for Locke.' I talked to Damon [Lindelo], Carlton [Cuse] and Bryan [Burk] and they said, 'We hear you and we hear Locke.' So, we'll see what happens," he smiles.

This season in flashbacks, Locke's painful history with his father, and his romance with a fellow support group member, Helen, have further defined the tragic elements of the character. With each piece of the puzzle revealed, O'Quinn says he is also sucked into the drama just like the fans. "One of the genius things about this show, whether intentional or not intentional, is that we are exploring his history and his history is taking him to his present. Locke is still looking for something. I have always thought of him as a seeker. He is searching for something — a sense of self. Who am I? And why am I who I am? In fact, he's going to find out when the audience finds out. You kind of go, 'Is he bad or a tragic figure?' but you don't really know until you know the whole story. Until he looks at it and examines it himself, we have to hold our judgment in abeyance." As an example, O'Quinn cites the moment in *Fire + Water*, where Locke violently punches Charlie repeatedly for taking Claire's baby again. "A lot of characters do things and fans go, 'I can't believe that person did that! Why did he do that?' I heard that people said that about [*Fire + Water*], that it was out of character for Locke. Well, it's because we don't know his whole character. From what deep well did that violence, anger and frustration come? The thing about these characters is they only know as much as we know in the audience. It's kind of amazing and kind of unique, I think. It's one of the things that makes it so special."

Aside from the challenges of his storyline, O'Quinn admits the shake-up of the structure in the first third of the second season and the addition of new cast posed a very different set of issues too. "[The show] feels a little bit like a different animal. In all honesty, you get a sense of group and a feel and a shape to an ensemble, and then somebody throws something else in it and there are ripples," he offers. "It changes the shape of the ensemble and it brings in a different feel and different smell... I always think of things in terms of a herd of horses or a pack of wolves!" he chuckles. "So you bring in something else and the vibe changes and it takes a while before that finally gets absorbed and it all gets calm again. It has become a different thing, but it finally gets back to a consistent and regular feeling. It doesn't get back to the same feeling, but at least it gets to what I know now and what I now understand."

"Locke is still looking for something. I have always thought of him as a seeker. He is searching for something — a sense of self. In fact, he's going to find out when the audience finds out."



"Everyone on Earth always asks: 'Is this it? Why are we here?' 'Why do I act the way that I do?' and 'Does anybody love me?' I think one of the reasons the show is so successful is because it has this small group of people examining those three questions very assiduously."



PUNCHLINES

TERRY O'QUINN explains his cheeky SAG Award acceptance speech...

"Well, I wanted to say something about that. I get so bored at those things. I thought I might as well do something at least mildly entertaining. You have to have a lot of faith and trust and love in each other to do crap like that and get away with it. It was funny." *And here is O'Quinn's speech that had everybody rolling in the aisles:*

"A friend of mine always says, if you don't have something nice to say about someone, let's hear it [laughter]. So, about our cast, I'd like to say that this is the saddest collection of climbing, grasping, paranoid, backstabbing, scene-grabbing losers and schmoozers, [laughter] that you ever saw on stage in your life [applause]. But we love each other very much. And we want to thank our fellow members of the Guild for recognizing us as an ensemble. And we would like to take this singular opportunity to express our gratitude, to J.J. Abrams, and Damon Lindelof, for creating what is clearly an ensemble piece [applause]."

What he does understand is the joy of working with his fellow cast members and seeing them grow in their craft. "I like working with Matthew [Fox] and Dom [Monaghan]," O'Quinn enthuses. "I did theater for a long time and I worked with a lot of old pros and a lot of people who ultimately spoke the same language. In a way, they are almost of my generation, but they're not, yet they have a way of working that I am very familiar with. They are old pros. And Jorge [Garcia] is always throwing curve balls and change-ups and you don't really know if he's really working or not working," he jokes, adding, "He's probably the sweetest man on Earth. Then there is Josh [Holloway], who is just good-natured and very funny, but very serious. He is really concerned with getting things right. He's the same age as Matthew, yet to me he sometimes seems like a really young guy, which is really refreshing. Evangeline [Lilly], I've seen her go from not having any experience, but intuitive skills, and she's grown enormously," he says warmly. "When we started the show with 14 main characters, I didn't imagine we'd be talking to each other by the end of the year. I figured there would be cliques, or this or that, but it's been a treat. I don't think you would get it with 14 other people. I think J.J. either has a wonderful intuition or good luck when he is casting. Partly, that is affected when you bring in new people. It changes it and you think the thing we had was very sweet and consistent and so you get nervous with people coming in to change it, but so far we are doing all right," he smiles.

Outside of work, O'Quinn reveals he and his wife of 25 years recently decided to move from their long-time residence of Maryland to Hawaii for the duration of the series. "It's our only residence now. We decided to move because it was a part of our life that was coming to a close and the new part was beginning. That happens when your kids grow up and they leave the house and you begin to look at things in a different way. We were thinking about going out to LA, kind of as our only option, not because we totally wanted to be there. It made most sense so we could be together more and I wouldn't have to travel as much. Then *Lost* came along and we just decided to go to Hawaii. We didn't think of it as a permanent possibility until the show got healthy and then it was more likely. We're pretty happy right now!"

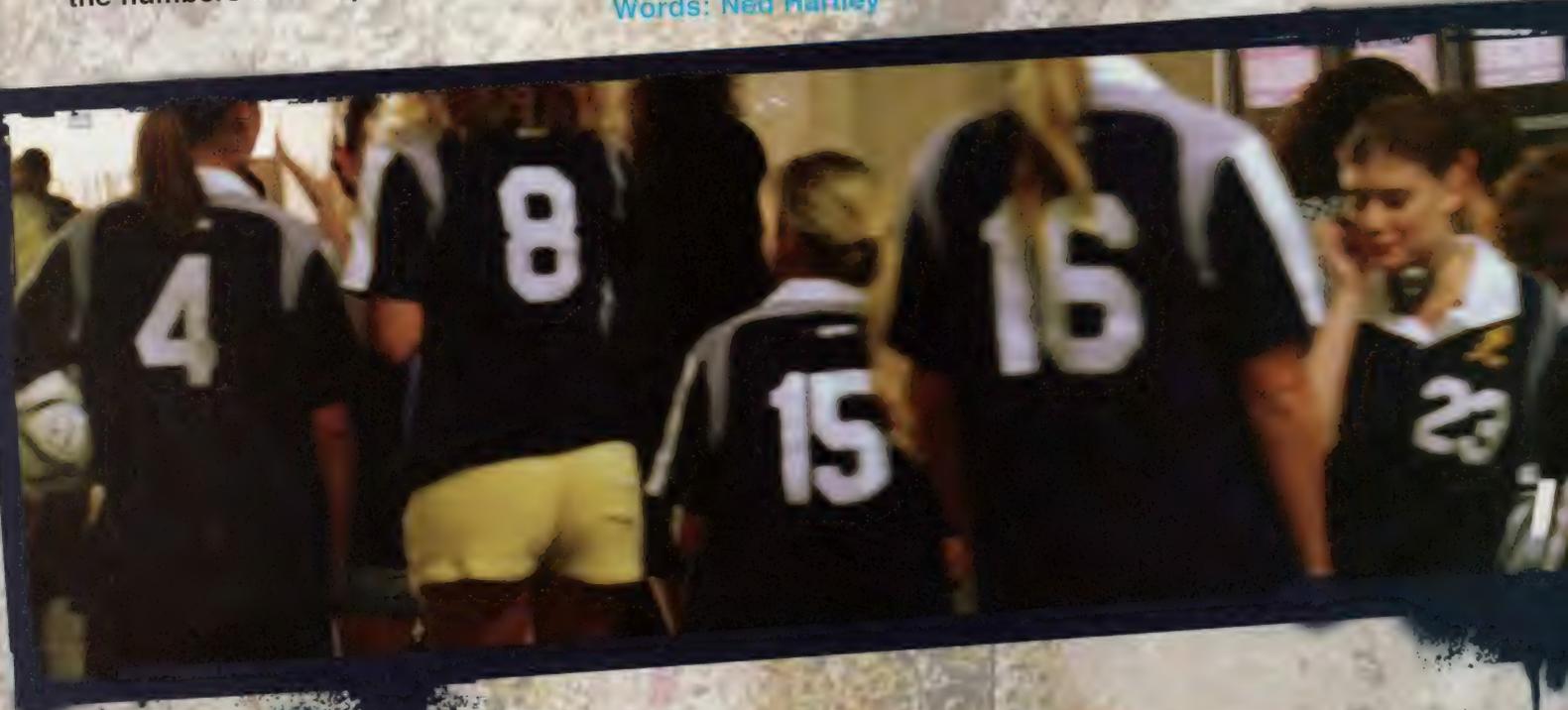
He also shares that it's been a change of scenery that has informed and changed both his take on *Locke* and his own well-being. "I think being in this environment makes it easier to drop into whatever it is your gonna drop into. It just adds a flavor to the soup that is your character. It definitely helps when you are here for a sustained period of time; it affects the racing speed of your mind. It's calmed me... I mean I was pretty calm, but it made me healthier in general. I walk a lot more and people here don't honk their horns, so that makes me healthier too," he laughs. "All those things are for a better state of mind."



NUMBERED

Everyone knows that Oceanic Flight 815 is made up of two of Hurley's cursed numbers, but, as this investigation shows, the numbers show up all around the doomed flight...

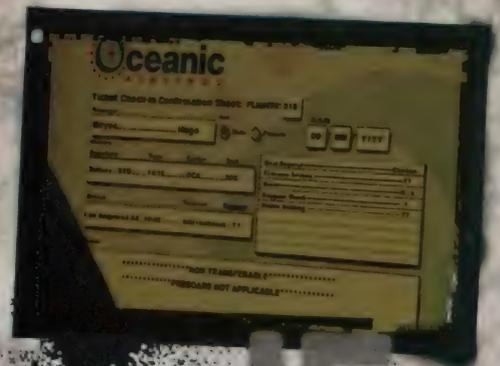
Words: Ned Hartley



4

8

15



4

8

15

- Hurley has to overcome four different obstacles to board the plane: His alarm clock breaks so he oversleeps, his car breaks down on the way to the airport, he is forced to buy a second ticket and he goes to the domestic, not international terminal.

- The old man who Hurley approaches has a cap with the words "Crazy 8's" on it.
- There are also eight monitors at the Oceanic Air boarding display in the airport.

- Oceanic Flight 815 had a departure time of 14:15.
- Shannon says she doesn't want to "sit next to some crying baby for the next 15 hours."

DAYS

Oceanic AIRLINES



ALL SIX OF THE NUMBERS

- Hurley runs past a team of soccer players who have jerseys with the numbers 4, 8, 15, 16, 23, 42.
- Hurley's car displays all of the cursed numbers on its digital readout. The speed goes down from 16kph to 15, 8 and finally 4. The panel also shows that the car has travelled 42km and the temperature is 23°C.



16 23 42



16



23



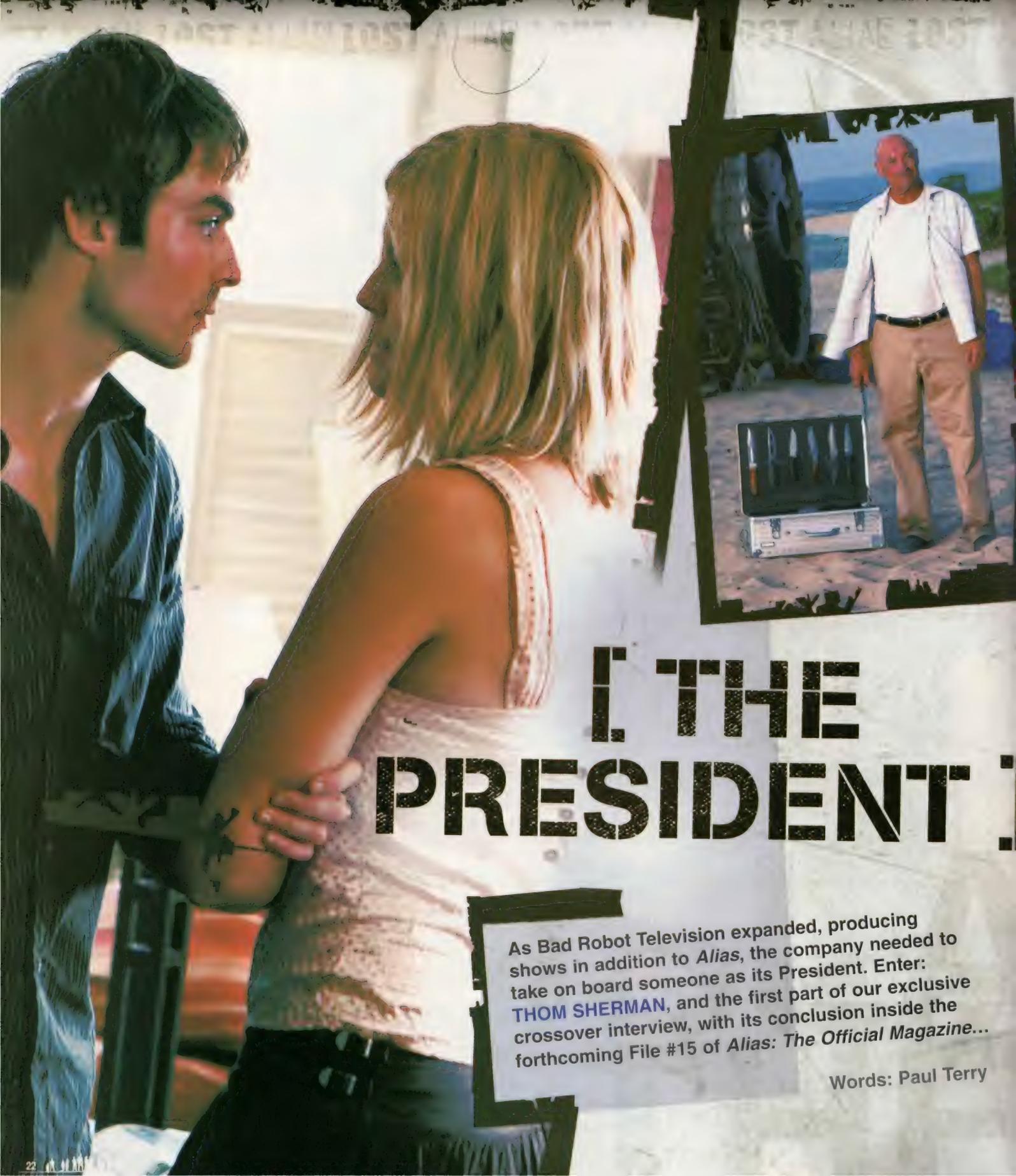
42

- Hurley buys the scooter off the old man for \$16,000.
- Jack tells the lady at the airport desk that he has to land in LA in 16 hours to bury his father.

- Walt wakes Michael up at exactly 5:23, according to their alarm clock.
- Oceanic Flight 815 departed from gate 23.

- In the line that Hurley tries to pass there are exactly 42 people.
- Hurley's hotel room number is 2342.
- Ocean Flight 815 was supposed to arrive in LA at 10:42.

ALIAS LOST ALIAS LOST ALIAS LOST ALIAS LOST



THE PRESIDENT

As Bad Robot Television expanded, producing shows in addition to *Alias*, the company needed to take on board someone as its President. Enter: **THOM SHERMAN**, and the first part of our exclusive crossover interview, with its conclusion inside the forthcoming File #15 of *Alias: The Official Magazine*...

Words: Paul Terry



LOST

ALIAS

How did you become President of Bad Robot?

I was a network executive for eight years at ABC and I worked with J.J. on *Alias*. I was the head of drama development there and J.J. did *Alias* for us, so I worked with him on that show, especially at the pilot stage. I then worked with him on *Alias* for over three years before I came to Bad Robot Television. We were friendly and got along really well and I always thought creatively he was a genius. Whenever we had a script that was in trouble, we'd always say, "Let's give it to J.J. and see what he can do with it." But of course, we could never actually do that because he was always too busy, but that was always the thought [laughs]!

A couple of years ago, there was this idea of a show about survivors of a plane crash on a deserted island. When I was at ABC we developed the script and it didn't turn out very well, and we finally did what we always said we would do: we said, "What would J.J. do with this?"

The president of the network at the time called J.J. and said, "Look, we've got this idea but we've got a script that we don't love very much. What do you think about this...?" J.J. thought about it over the weekend and came back and said, "The good news is that I've had some ideas. The bad news is that I've had some ideas."

[laughs] We partnered him with Damon Lindelof – who'd written us a pilot script at ABC – we put them together because we thought they would work really well together. J.J. really didn't have time to write the entire script, because he was getting ready to turn in *The Catch* [the pilot for his comedy bounty hunter show starring *Alias/Lost's* Greg Grunberg] at the time and he wanted somebody who could help him create the show and then who would take it and run with it. What I didn't know was that J.J. was looking to grow a company. He already had his own company [Bad Robot] but *Alias* was the only show that they had on the air. There was the pilot for *The Catch* they were developing, but he wanted to do more in the future.

J.J. was having lunch one day with the chairman of the network, and J.J. said, "I really want to expand Bad Robot, but need a President," and the chairman said, "What about Thom Sherman?" J.J. said, "But he's your guy, I can't do that!" The chairman called me down to his office after he got back from lunch that day and he said to me, "Would you be interested in this?" And I said, "Absolutely." So he called J.J. and set up the meeting and we met the next day which I think was a Thursday. By Friday the deal was closed. It was an hour and a half meeting with J.J. and I was like, "I want to do this... you want to do this... let's do this." So I literally left the network and came over here a week later and started working with him on *Lost*, watched them do unbelievable work, and lent a hand whenever I could.

"Whenever [ABC] had a script that was in trouble, we'd always say, 'Let's give it to J.J. and see what he can do with it.' But of course, we could never actually do that because he was always too busy, but that was always the thought [laughs]!"

Season two has certainly been packed with several neck-wrenching twists so far. Looking back to when you first joined Bad Robot, which of season one's revelations suckerpunched you the most?

There's nothing that I haven't been really riveted and compelled by. Locke's backstory continues to be amazing. The first glimpse of that was the *Walkabout* episode – that was one of my favorite episodes of the first year. I really like the Sawyer backstory too – I like them all – but I thought they did a really cool job with his story. I thought Josh [Holloway] was unbelievable.

The fact that Shannon and Boone had slept together blew my mind. When I watched an early cut of the first hour of the season finale, I was watching it in my office with the door closed and literally tears were streaming down my face. It was so emotional and so great.

What speaks to you most about *Lost*?

For me, *Lost* is all about the characters and relationships. Yeah, I'm interested in the island and the 'monster,' but all those things are just elements that put the human condition to the test and that's really what I like about the show. It is society forming. It takes every aspect of the human condition and focuses it in a really intense way. And I feel like – not to in any way sound pretentious or pompous because I don't mean it in that way – but it does feel like it's got some literary qualities to it. Things that they get to do and say on *Lost*, are unlike any of the things that you get to usually do on TV. The writers on the show are really lucky to be able to do that because they can take the zeitgeist and they can filter it through that *Lost* prism. Whether it's terrorism, or life and death, with that prism of being the last 40-odd people left, it's almost like you're among the last 40-odd people in the world. It's like, what do you do?

My wife could not be a bigger fan of *Lost*. I watch them at home too, even though I've probably seen them two or three times before [laughs]!

This exclusive *Lost/Alias* crossover interview concludes inside *Alias: The Official Magazine* #15, on sale May 2, 2006



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BY THE
FIRE



In a show built upon numerous enduring and convoluted mysteries, there can be few stranger elements of the island than its reluctant long-term French resident, Danielle Rousseau. Having been marooned for 16 years, most of which seems to have been spent alone and in abject terror, Rousseau's appearance in season one's ninth episode, *Solitary*, revealed to viewers more about her surroundings than it did about the character herself. Holding her own against one of the survivors' toughest representatives, Sayid, Rousseau immediately showed herself to be strong, wiry, wily, resilient and quite probably a little insane – her formerly mentioned skills clearly honed to perfection after almost two decades of survival in her hostile and peculiar environment. And yet, even after four episodes of first season encounters with the French woman, viewers know only the bare bones of her background and the ill-fated journey that brought her to the island. With her return in the season two episode *One of Them*, are we finally to learn more about her and what her knowledge of the island has to offer the survivors of the plane crash?

Rousseau is played by Croatian-born actress Mira Furlan, her natural accent providing the character's exotic timbre. Speaking to the actress shortly after her return from a stint of filming in Hawaii for her second season reappearance, Furlan is obviously delighted to be back and revealing a little more of Rousseau's involvement in the survivors' saga. To the actress, the character is clearly back with good intentions, eager to make up for her actions in season one's *Exodus (pts. one and two)*, in which she attempted to trade Aaron for the return of her own abducted daughter, Alex.

SEASON TWO
LOST
SPOILER ALERT

UNRAVELLING ROUSSEAU

Charlie was so happy to hear 'the French are coming' way back in *Lost*'s pilot episode, but little did he know of the uncertainties that would come with the discovery of Danielle Rousseau. **MIRA FURLAN** pauses from her recent season two shooting to ponder the life, loves and issues of the island's mysterious French inhabitant...

Words: Sharon Gosling



"With Rousseau, as with lots of other aspects of *Lost*, there is, atypically for TV, much more strength in a silent look, a glance, a pause, than in a word. Because truth does not lie in the words, it lies in what is beyond the words. The area where Rousseau operates is that area beyond."



"There are a lot of interesting surprises and revelations," smiles Furlan, "not so much about her background, as about the present situation. As always on *Lost* [and in life], the unexpected happens. She obviously wants to help. She wants to atone for some of the pain she's caused, especially to Claire. She wants to give the group a tool in the battle against the Others, and she is showing her good and sane side. Does she have her own agenda for that help, her own reasons? Of course. She has been, as we know, searching for her lost child for 16 years. She knows that if she offers help, she might possibly receive some in return."

This sudden admittance that she might need help from the crash survivors, in stark contrast to her previous determination to operate independently of them, is just the latest in Rousseau's litany of contradictions – contradictions that only add to the mystery surrounding her. For example, she tells Sayid that she loved her husband, and is sentimental enough to want him to above all fix the music box that was a wedding anniversary gift (*Solitary*), yet later reveals that she was strong enough to shoot him – and the rest of her initial companions – dead. Rousseau sets traps that will maim and kill any unsuspecting thing to stray into her 'Dark Territory', yet she lowers the weapon she has trained on Hurley simply because she understands his desperate need to ask questions (*Numbers*). The convoluted nature of the character coupled with her unpredictability, the actress says, are what made Rousseau so intriguing to her in the first place. "What attracted me to the character is the complexity, the mystery, the unsaid and the unknown," Furlan explains. "There is also the irrationality, the unstableness, the unpredictability [of the character]. She could be anything at any given moment. There is a fascinating uncertainty about what she was, what she is and what she could become. That area of the unknown, of ambiguity and mystery, opens many interesting acting opportunities. TV material is most often based on words, on what is said. With Rousseau, as with lots of other aspects of *Lost*, there is, atypically for TV, much more strength in a silent look, a glance, a pause, than in a word. Because truth does not lie in the words, it lies in what is beyond the words. The area where Rousseau operates is that area beyond."

The question of quite what truth is to Rousseau is open to much debate, and will most likely continue to baffle viewers as the series continues. Furlan, even as the actress playing this character, has little more understanding of either the French woman's role in the larger meaning of the island, or the character's past, than those watching each week as the story of the stranded survivors unfolds. For the actress, this is exactly as it should be, and provides another example of the show's unique style, a form that Furlan feels represents actual life in a way few other shows manage to emulate. "That, of course, is the beauty of the show and of the character," says the actress. "It is also so true to life. In our lives, we don't know the answers, we don't have a choice but to play it by ear and use our instincts as our only guidance. We make decisions not knowing the outcome, we make plans while being aware that they could fall through at any given moment, that so little depends on us – that we are at the mercy of unknown forces. That's life. What I truly admire in the show as a whole and in the Rousseau story, is that it mirrors the true nature of our lives. We truly are all 'lost' in the unknown, in the inconceivable mystery that is our life."

Despite these philosophical notions of the mirror that *Lost* holds up to the nature of human existence, the actress admits that at times being unsure of what lies in either Rousseau's past or her future can complicate the task of weaving a character out of what the scripts provide. She insists, however, that this does not dull the pleasure she has in playing Rousseau.

"As an actor you have to have some certainty about the character you play," she agrees. "You have a need to know more about the background, the history, the facts. You're so used to doing research and trying to acquire as many answers about the character as you can. On this show, though, you are forced to search for another way to make it work, to rely on your instincts and your feelings as your guides, to reach within yourself for areas other than rationality, straightforward facts and clear answers. I make an effort to watch the show, but that is sometimes difficult because I have a seven-year-old son who has to go to bed at the time when the show airs. Of course, I want to find out more. But I also like to be surprised – especially if the surprises are pleasant, or interesting!"

For viewers, Rousseau could offer a valuable insight into exactly what the island is, or at least what some of its hidden dangers are. And yet, frustratingly, the French woman has evaded any questions on this subject, and fails to elucidate when she does answer. In his first meeting with her, Sayid learns that although Rousseau has never seen those that she calls the Others, she is convinced they communicated a disease to her companions, a disease that 'necessitated' their executions. Given the hazard warning marked on the hatch, this could indeed be the case, but is Rousseau's own erratic behavior and obvious paranoia more likely to be at the root of their deaths? And yet, if she is insane, she is selectively so, for she does not believe that there is any such thing as the 'monster' on the island. Furlan herself believes that Rousseau, despite having been deeply affected by her solitude and various losses, is as sane as anyone on the island.



"Considering the nature of her loss, I think she's in a pretty good shape mentally. She seems to be still holding it together to a certain degree. But, I think that a deep, incurable pain has entered so [far] into her whole being, that all other areas of her person are tainted by it. She's been deeply hurt and, whatever happens next, I don't think that pain can go away fully. Besides the loss of her child, she's also a murderer. She killed her husband, her colleagues and friends. Whatever her reasons were, those acts stay in one's conscience forever."

Another curious thought is just what Rousseau has been doing on the island for the past 16 years. The only certainty viewers have is that she has spent a lot of time evading the Others. However, she obviously hasn't been attempting to locate them, because even after mapping the entire coastline and presumably exploring further inland, Rousseau has yet to actually catch sight of one of these shady inhabitants. And for a woman who knows how to rig traps aplenty and create an entire underground home, one would have thought Rousseau would spend time attempting to rescue her only child, but there is no evidence to suggest this is the case. "Who knows [what she's been doing]. Surviving is a hard thing to do and, on a magical and dangerous island, it must be a full time occupation. I don't know what Rousseau does in her 'spare' time. Does she write? Does she swim? Does she do yoga?" Furlan laughs, before sobering to continue, "I know for sure that she must have done a lot of thinking... and a lot of crying. I truly feel that the loss of one's child must be the hardest of all hardships of life."

Furlan's ambitions for Rousseau's future revolve around discovering more about Rousseau's past. "Of course, a flashback into her past would be truly interesting to explore. Who was she as a young mother? How was she with her baby? What really happened with her crew? There are so many possibilities..."

Whatever happens with her character, however, it is clear that Furlan's experiences so far on *Lost* have encouraged her to want to return for more. "There's no doubt that *Lost* is a dream job," Furlan says candidly, "not only because it's so wildly successful all over the world, but mainly because it truly is a different kind of television. It's television that is not about easy jokes and laughs and superficial entertainment. What I especially like is that it does not operate on irony and cynicism, as many other successful shows on American TV do. It has a bigger, more serious ambition: to talk about the human condition and explore the drama of human existence in a very serious, albeit entertaining way. It's a huge achievement."

UNDER THE HATCH

Under the Hatch always flies 'under the radar' to get you even closer to *Lost*. For this very special issue #4, we decided to do exactly that: enter the hatch. Thanks to the *Lost* Production Office, here are the original storyboards by **MIKE SWIFT** of Kate's journey down the hatch shaft, with comparisons to the how the shots actually turned out in the season two opener *Man of Science, Man of Faith*...

Collated by Ned Hartley
& Paul Terry

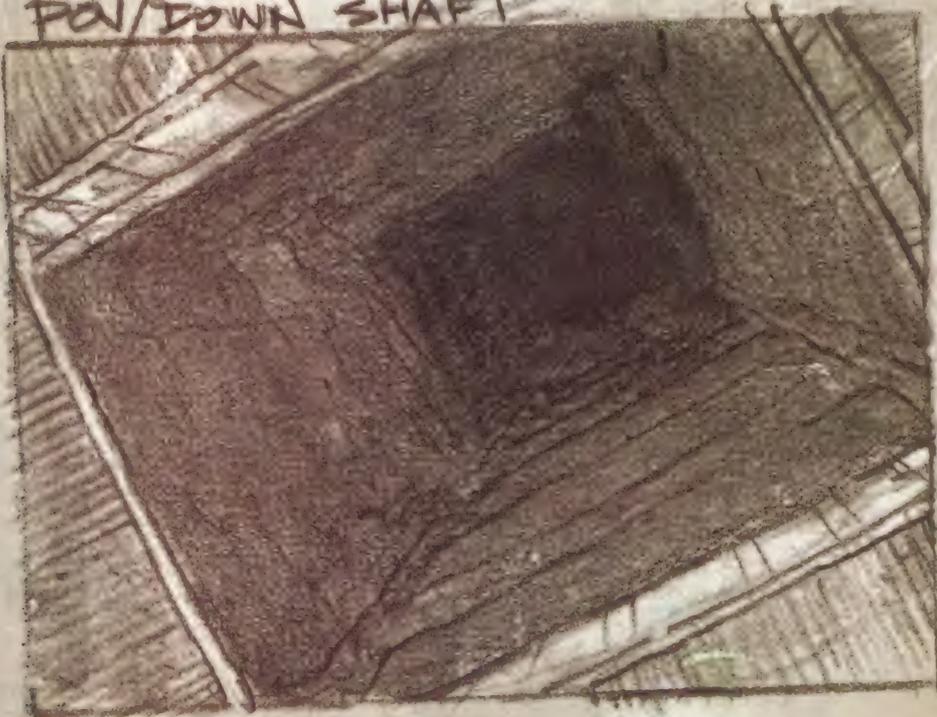
THE DESCENT

WIDE / LOCKE & KATE / PEER DOWN HATCH ..



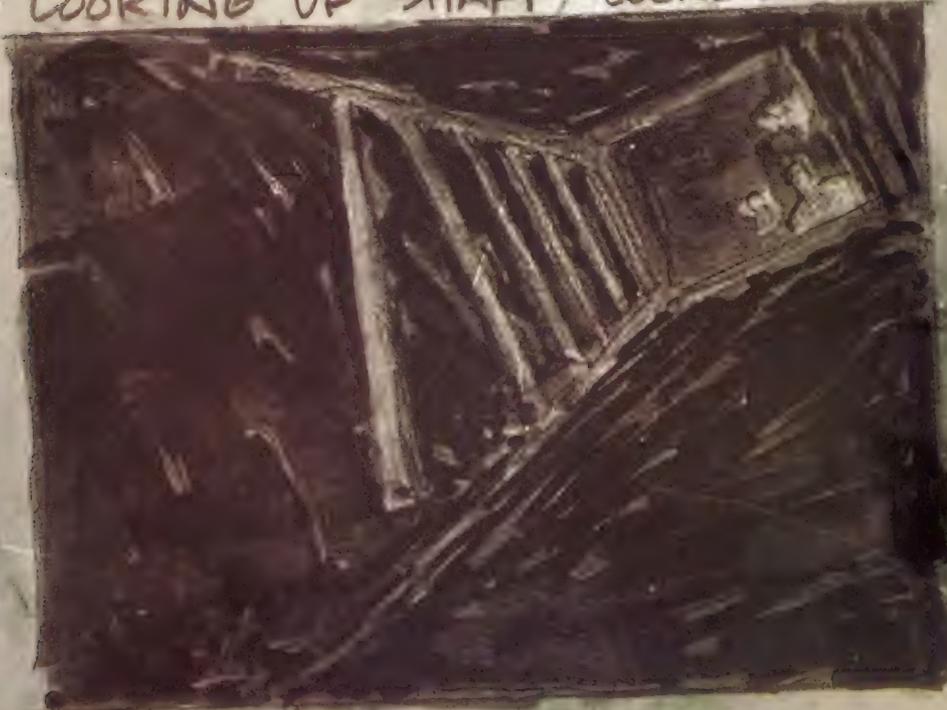
Kate and Locke peer inside, curious about what could be at the bottom of...

POV / DOWN SHAFT



...the seemingly bottomless shaft

LOOKING UP SHAFT / LOCKE & KATE



We go to the reverse angle, and view the pair from inside the shaft

2

3

KATE'S POV,



From Kate's point of view, we see her feet approach the edge of the ledge

ON KATE LOWERING HERSELF INTO

SHAFT

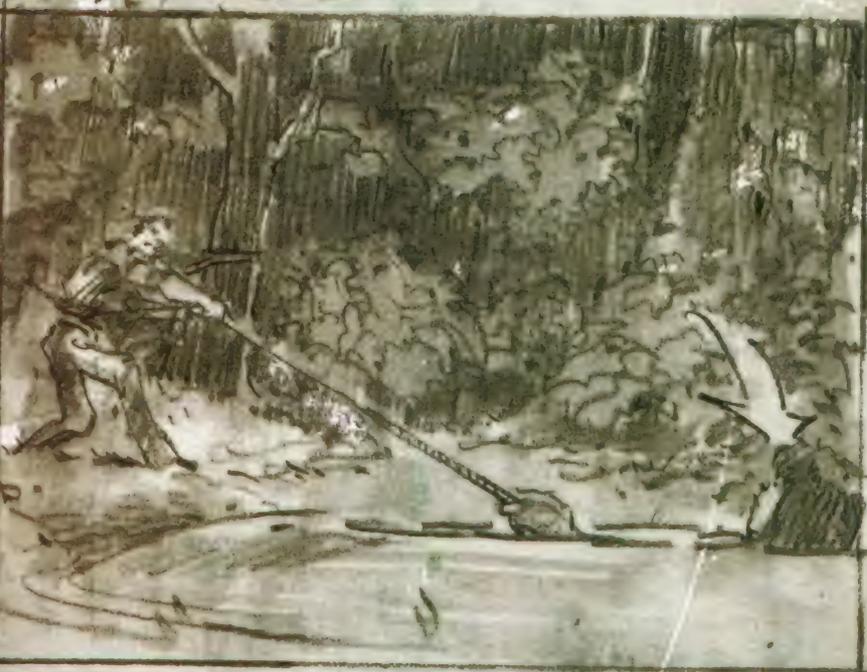
4



Kate prepares herself before...

5

WIDE / LOCKE



...Locke takes up the slack of the rope and begins to lower her into the shaft

6

ON KATE



By torchlight, we watch Kate drift gradually lower and lower...

ON KATE FROM BELOW



...with the camera staying behind Kate so we don't see what's beneath her

KATE P.O.V.

DOWN SHAFT



As you can see, there was originally a shot storyboarded from Kate's point of view, but this didn't end up in the final sequence

7

8

9

ON KATE CLOSE / PASSING END OF LADDER



10



Kate continues her gradual descent...

ON LOCKE / HAND OVER HAND -



11



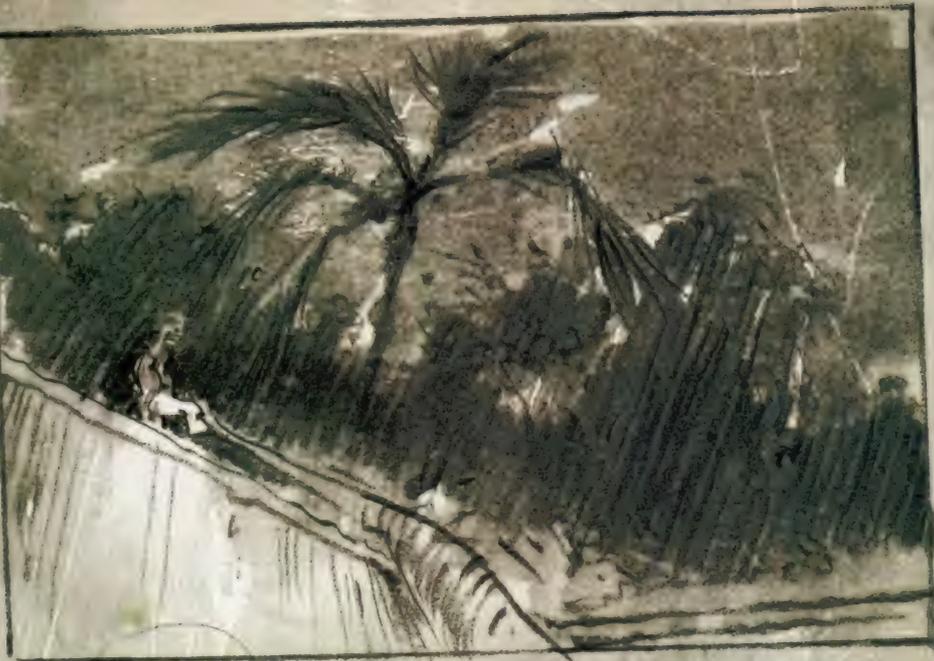
...and we cut between Kate's journey and Locke's task up-top of lowering her



12



This high angle storyboarded shot (left) showing the depth/narrowness of the shaft was also left on the cutting room floor



ON KATE CLOSE



After cutting back to Locke on the surface...

13



...we jump back to Kate who is beginning to become concerned...

14

ECU KATE



KATE
"JOHN!"



...that she is not alone, and that there is something down there with her

15

ON LOCKE WIPING/SCRATCHING HIS NOSE



KATE / OS
"JOHN!"

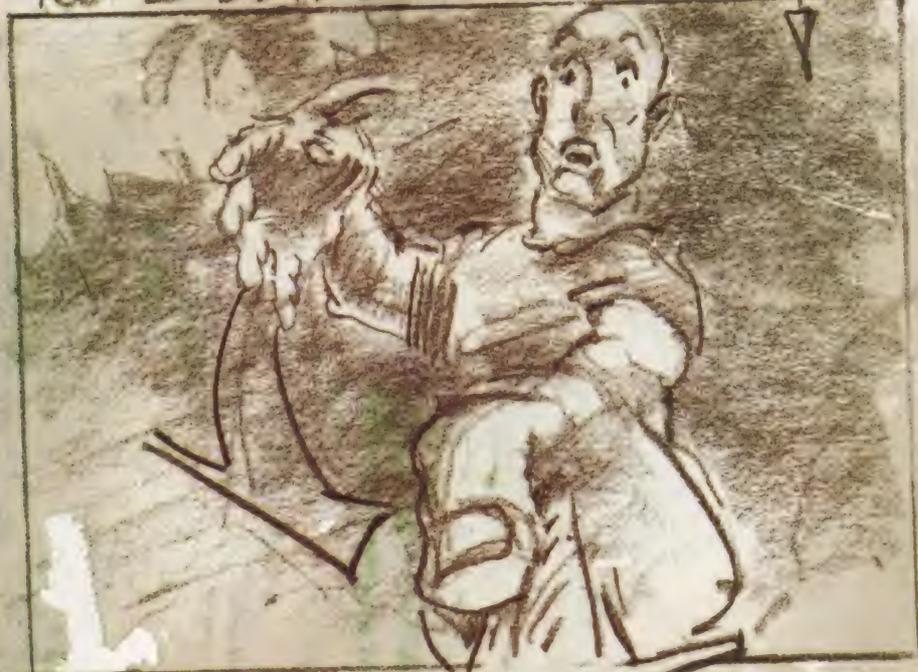


Examine the storyboards very closely to this next Locke sequence...

16

ROPE SLIPS -

Cont. S



...compared to the simplified struggle with the rope that ended up on screen...

17

WIDER, LOCKE STRUGGLES OFF BALANCE,

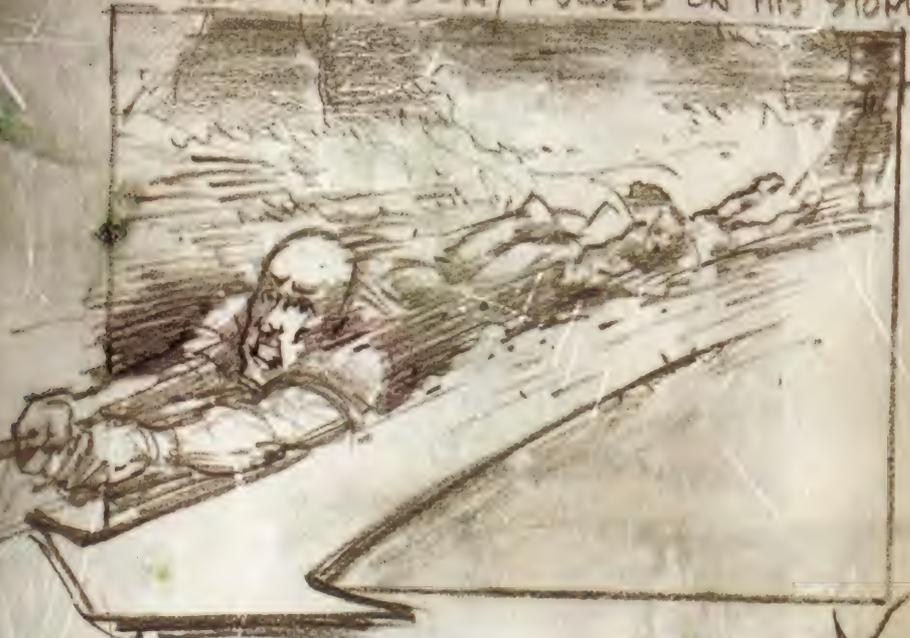


...there was originally a very elaborate idea of Locke scratching his nose and losing his grip when the rope was yanked by Desmond...

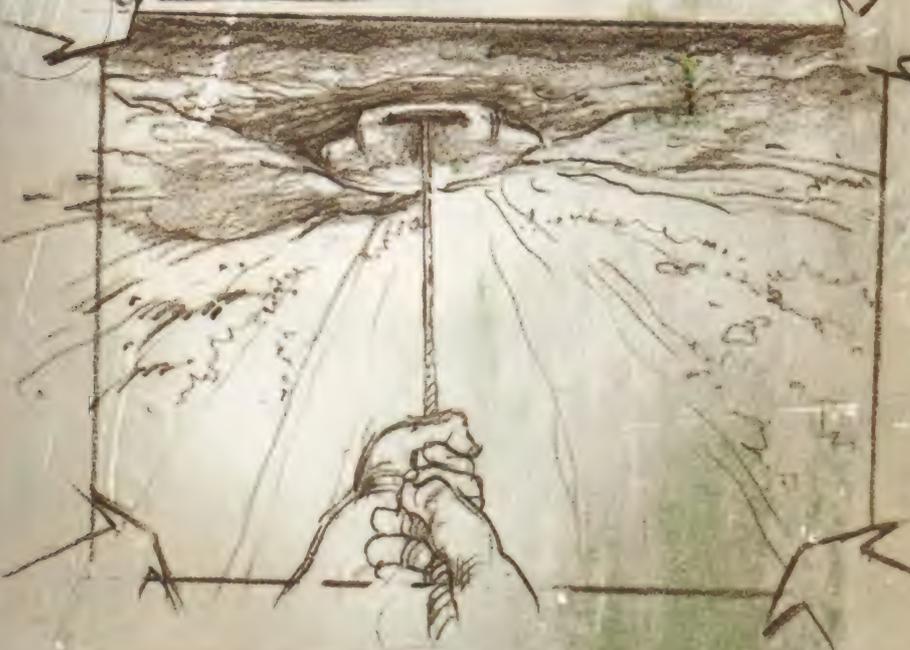
18

LOCKE HANDS ON / PULLED ON HIS STOMACH

19



At storyboard stage, poor Locke was dragged along...



...whereas the final version simply saw Locke struggle in a tug of war...

20



21



...with the focus being on Locke's grip on the rope gradually slipping...



The storyboards show a much longer struggle...

22



...with Locke pulled against his will towards the exposed outside wall of the hatch...

23

ON LOCKE BRACING FOR IMPACT



24



"...bracing for impact", whereas the episode kept the tension on the slipping rope

LOCKE SLAMS INTO SIDE OF HATCH

TUNNEL

25



Instead of colliding with the side of the hatch, Locke was pulled towards its opening...

Cont.

26



...as we rejoin Kate inside to realize she is being pulled down...

KATE FALLS TO CAM / GRABS ROPE W/ BOTH HANDS DROPS LIGHT

27



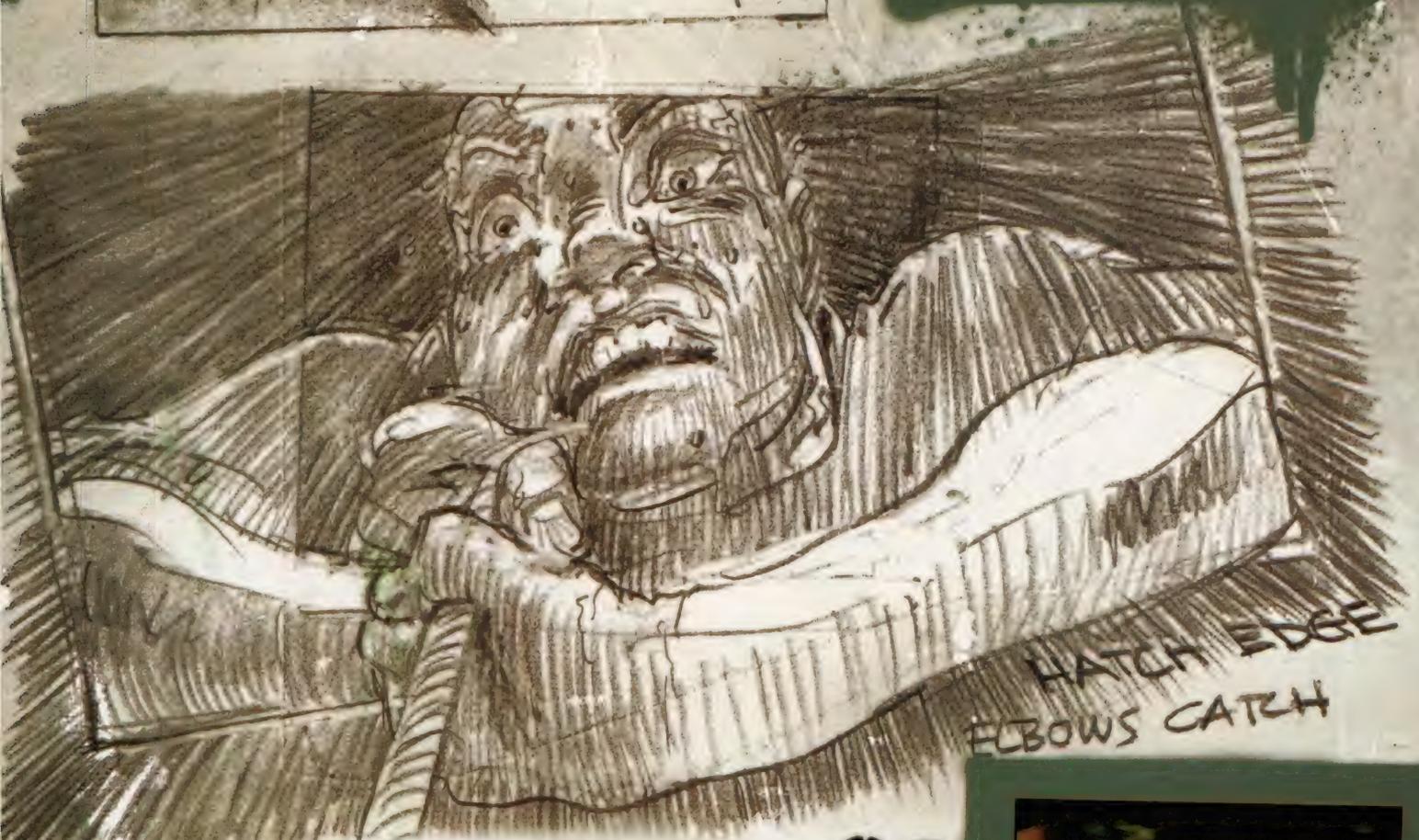
...as her torch drops and she screams



27



We can see how the show's team decided to cut to this idea of Locke bracing his feet against the edge...



HATCH EDGE
ELBOWS CATCH

28

KATE F/G - SPLASH BELOW / FLASH LT. HITS

BOTTOM



29



...instead of having his elbows over the hatch edge

KATE STOPS HERE



Kate jolts to a sudden stop...

30



Locke uses all the strength he has to brace his legs against the hatch edge...

31



...and keep hold of Kate

32

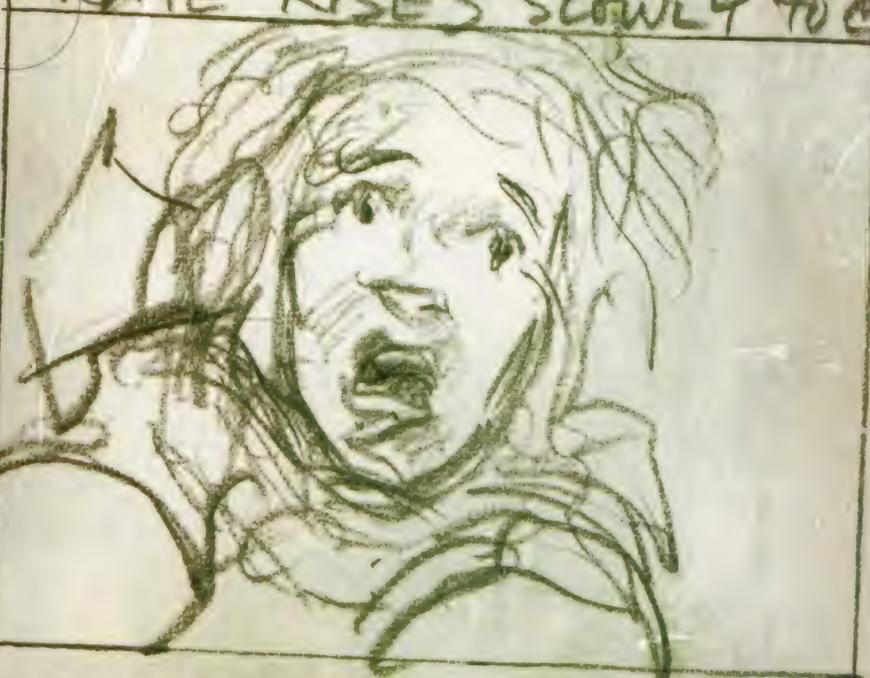


She has come to a stop, but is terrified...

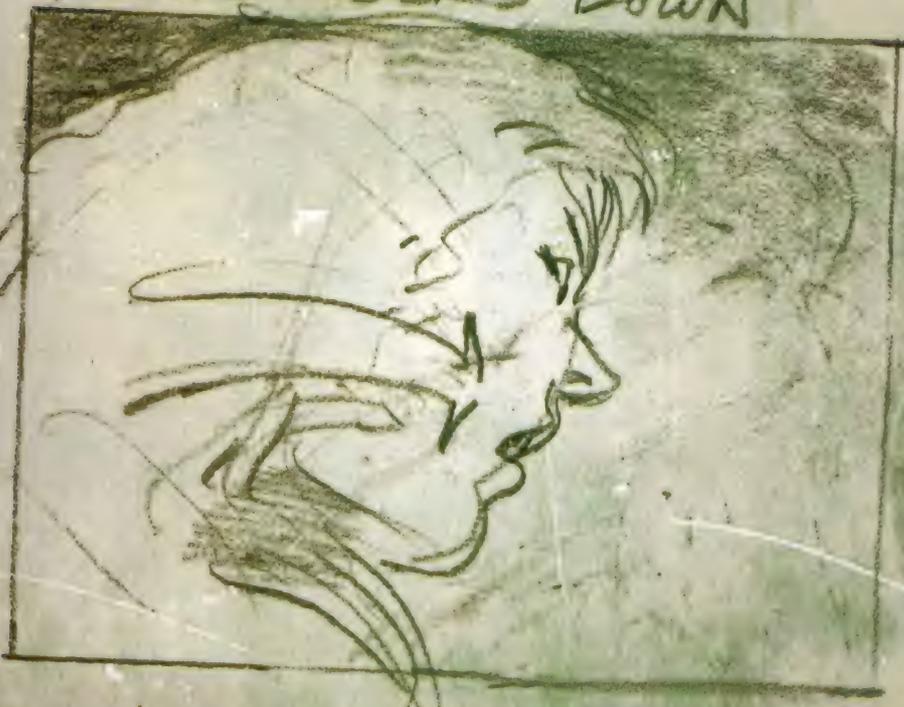
LOCKE GETS TO HIS FEET



KATE RISES SLOWLY TO CAM



KATE LOOKS DOWN



KATE PON / SHAPE APPEARS



33



...as a strange shape starts to appear at the bottom of the hatch

ON KATE



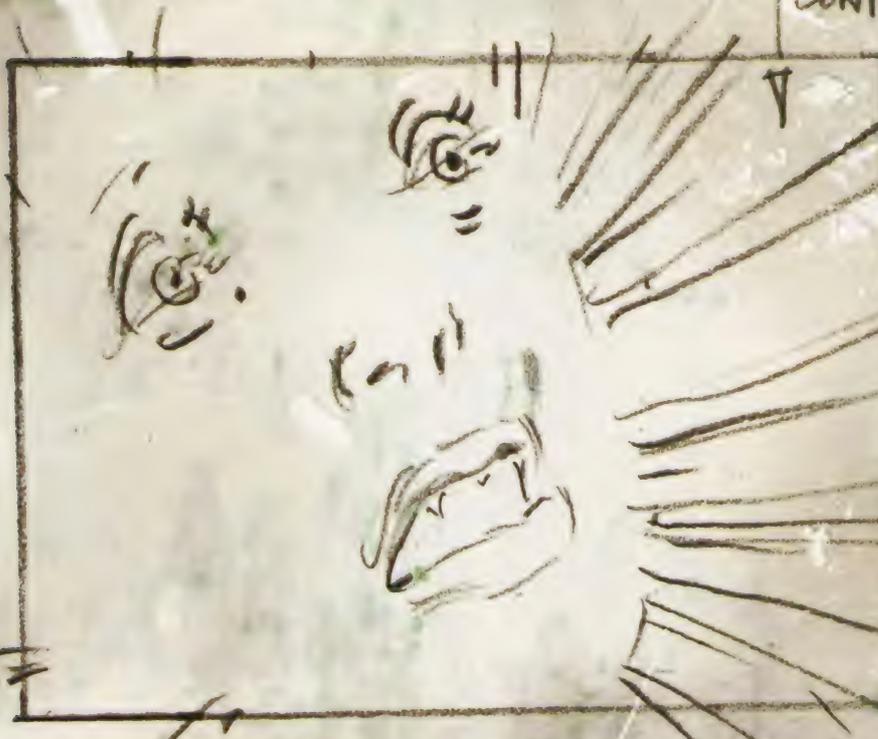
34



Kate pleads to Locke for help...

CONT. SHOT
LIGHT

35



...when suddenly, she is blinded by an intense beam of light...

16	15		42
		16	
		23	42
14	42		
	23		
4		16	23

WIDER / LIGHT BLOWS OUT FROM SHAFT



...a beam of light that reminds us of a shot from season one, as Locke, once again, gets consumed by it...

36

ON LOCKE CLOSE / TRYING TO PEER THRU LIGHT



...but this time the hatch door is open, and Locke peers inside past the light, terrified of what might have happened to Kate...

37

THIS TAKES US TO ROPE GOING SLACK -



Dark Territory



THE PSALM BEFORE THE STORM

Getting to be a guest director for *Lost* is one thing... bagging Mr. Eko's visceral backstory and the first proper showing of the 'monster' is a dream gig. Director of *The 23rd Psalm*, **MATT EARL BEESLEY**, provides an exclusive insight into shooting the pivotal episode...

Words: Tara DiLullo



Flashbacks

to Africa, more personal turmoil between the island survivors and a jaw-dropping, extended view of the oft heard but never seen 'monster' were just some of the elements that made up the stunning 10th episode of this season, *The 23rd Psalm*.

True to the *Lost* format, those engaging elements were woven together to create an even bigger story that gave audiences their first glimpse into the mysterious past of the Tallie man of faith, Mr. Eko (Adewale Akinnuoye-Agbaje). With exotic locations to be built, complex visual effects shots to be blocked and a host of emotional character moments to bring to life, *The 23rd Psalm* was an especially daunting episode to bring to life, but that didn't faze veteran director Matt Earl Beesley.

Despite being his first time helming an episode for *Lost*, Beesley says he was more than ready for the task, with only one goal in mind when he stepped off the plane in Oahu, Hawaii. "My challenge was that I just didn't want to mess it up!" Beesley jokes.

No chance of that considering Beesley's respected career as an assistant director for films like *Big Trouble in Little China*, *Christmas Vacation* and *Chain Reaction*. It's a career that had its roots in his childhood love of movies. "It's funny," Beesley reflects. "It's the only thing I've ever wanted to do. It's weird. When I was a kid, all my friends would go out and hang out and party. What would I do? I'd go to a movie. I'd be watching movies with my dad. I still remember going to triple bills with my dad at the drive-in. So I went to film school at SMU (Southern Methodist University) at Texas. I graduated with a Bachelors of Fine Arts degree and started working for a little independent film company in Dallas. We got these opportunities to go to Europe and do these movies. All the assistant directors I met over there were directors in training, so I figured I'd move to Los Angeles and become an assistant director and work my way up to being a director. In LA, it doesn't work that way. If you are an assistant director, you end up becoming a producer or a production manager, so I had to work my way back through the process. I started directing a lot of second unit [sequences] and my biggest credit was second unit directing *Braveheart*. It got me going and a lot of directors I worked with kept letting me go off to direct second unit, so slowly but surely I worked my way into directing full time and wound up in television, where I love to be!"

In recent years, Beesley has directed episodes of *Prison Break*, *CSI* and *Law & Order*, but *Lost* has been on his radar since the first season.

"I'd been a big fan of the show, so I watched every episode last season. On *Lost*, my mentor on the show is a guy named Jack Bender [Executive Producer]. I've known him since I was a grad out of film school. He's the one that pulled me into the ranks of doing this episode. He actually booked me on an episode for the first season and then they had a schedule shift. When they shifted, I was already booked on another show. We tried to arrange it so I could get out of my commitment but it turned out that it didn't work out, so I wound up not getting to do one the first season. He promised me one for this season and sure enough, he gave me a really good one to do."

The 23rd Psalm gave Beesley a little bit of everything to direct, from complex location flashbacks to intimate character moments. In prepping for the episode, Beesley says his intent was to stay true to the small moments of the show. "I wanted each scene to feel real. What's so great about the show is that it's such a wild ride that these characters go through, the different elements of the island, the struggles there and all their back stories. The characters are set up so strongly, that you believe they are real, so when they are going through these really bizarre situations, you buy into it!"

"Sure, Hawaii is beautiful, but it's beautiful plus you are up to your ankles in mud and it's pouring down rain when you are trying to finish a scene and there are bugs flying all around you and then the sun comes out and the lighting doesn't match (laughs)!"

Arriving on the island for production, Beesley says it was a whirlwind from day one. "Because of my work schedule, I didn't get the opportunity to go out ahead of time and observe. I literally got off the plane and hit the ground running. I felt like I was familiar with, definitely, the format and definitely, the characters and what they were trying to achieve. But I must say, the actual experience itself was one of the most intense shows I've ever done. Talk about working with the elements! The warriors on that show are both the cast and the crew. They get in there and go, "OK, these are the cards that are dealt... we're going to do the best we can." You're in a situation where you are halfway through a scene and it starts pouring down rain, so you have to commit to shooting in the rain or waiting it out. Literally, working in the jungle, it's harsh conditions. You think, 'Oh great - it's Hawaii!' Sure, it's beautiful, but it's beautiful plus you are up to your ankles in mud and it's pouring down rain when you are trying to finish a scene and there are bugs flying all around you and then the sun comes out and the lighting doesn't match!" he laughs. "That cast and crew are great under some pretty tricky conditions."

Despite all of that to contend with, Beesley says it was still smooth sailing because of the strength of the script. "First of all, the coolest thing about the show is that the scripts are so dead on. Coming in as a guest director, Damon [Lindelof] and Jack [Bender] and all of them gave me what I consider a gift. They gave me such a great groundwork of a script. To be able to tell the backstory of Eko was amazing. I felt thrilled to have that as my story. I also had such a great support system, with meeting after meeting going through the script page-by-page, scene-by-scene making sure everybody was on the same page with the story. Then getting to work with that cast! Those actors over there, they really do care about cranking out the best storytelling they can. All of them are so true to their characters that it's a joy!"



Especially impressive to Beesley was his leading man of the episode, Adewale Akinnuoye-Agbaje. The duo bonded over the fact that this episode afforded both men their first times to shine on the show and their collaborative connection was a strong foundation for them both. "Adewale is such an intense and fantastic actor," the director enthuses. "When I first got the script, I was already interested and intrigued by his character. I was like the audience thinking, 'What's the story with this guy?' Eko does a really good job about listening to the other characters. You can tell he thinks about his response before he just blurts something out. He's very studied in his response, just like Adewale chooses to have those pauses before he actually speaks. He is a very methodical person. One of the first things I did in Hawaii was to sit down with Adewale and have a tone meeting to talk about the character and what he thought about the character and why this was an important story."

With much of Eko's flashback story referring back to his life in Africa, Beesley and his team had the particular challenge of bringing the plains to life in the much more tropical environment of Hawaii. With the help of Locations and the other *Lost* production departments, they were able to create a credible Nigerian town right on Oahu.

"One of the things we found, which was a centerpiece for Nigeria, was an old, abandoned sugar factory," Beesley relates. "I remembered what you always hear about in Africa is that they pump all this money into the economy to build these factories and they don't work out and they abandon them. So we found this old factory and with the help of the fantastic set decorator and costume designer, we were able to build this Nigerian market."

"What I thought was important, was that Eko would clearly challenge the 'monster'... Adewale is so grounded in that character and believes so strongly in the convictions of Eko, that I just described what he was seeing, and he tuned right into that."



SOMETHING PERSONAL

Director **MATT EARL BEESLEY** explains why the setting of *The 23rd Psalm* meant a lot to him...

"I'm very involved with an organization that tries to get relief to Africa. I was in Romania years ago doing a movie and I was reading the International Herald Tribune, which gives the news a more international flavor. I started to see the world from a different perspective. You start reading articles about landmines and people trying to make a difference. So I started doing research about organizations that try to make a difference with children. Just by doing that I found this British charity called War Child [www.warchild.org]. They go and they try to make a difference by pulling out these kids in these war torn situations and trying to give them a safe haven. I felt like I got a gift with this script [*The 23rd Psalm*] because this is something I am already passionate about."

"Another challenge is that there aren't a lot of African Americans in Hawaii," he continues. "So what casting did was go to military bases and they found wives and kids of soldiers and actual military personnel and asked if they wanted to be in a *Lost* episode. We had them come down and dressed them up, and away we went!"

Of course, the one scene that had audiences stunned into silence was the shocking visual introduction of the 'monster,' last glimpsed at the end of season one as a barely-there, wispy trail of smoke. As Eko and Charlie trek alone in the jungle, the 'monster' appears again, only this time much more dramatically, as it confronts Eko in the shape of a menacing black cloud of organized ether. Thrilled at being able to show the 'monster' in his episode, Beesley details the sequence was carefully crafted for maximum effect. "We storyboarded the sequence out and we had several meetings with Carlton [Cuse] Damon [Lindelof], Bryan Burk the post-production and special effects guys, and Jack [Bender] just to make sure we all knew what it was we were going for. It was about halfway through the shoot that we shot that sequence. I had a good working relationship with Adewale by that point, so I was able to describe what it was that he was seeing. What I thought was important, was that he, as a character, would clearly challenge the 'monster,' which had not happened before. I think that Adewale is so grounded in that character and believes so strongly in the convictions of Eko, that I just described what he was seeing and he tuned right into that."

The finished sequence was a visual effects highlight for the series, but Beesley says the true excitement for him was what was happening with Eko and Charlie. "I think they did a great job with the visual effects, but the emotional impact of what was going on for those characters was what made it real to me. In the story, there is a connection between those two guys. The different journeys and backgrounds of those men thrown out into the jungle with different agendas, yet they are still trying to find each other within that setting. And the fact that we had Dominic 40 feet up in the air in a tree was quite the challenge also," he laughs, detailing Charlie's climb.

"We found this tree and asked him what he thought and he goes, 'Sure, I'm game.' I don't think he had the best time, but that's also what made it real. We brought him up there in a cherry picker and strapped him in to make sure that he was secure, but even with that there was no net below him. I was struggling so hard to make sure that we got enough angles to actually show that he was up there. You can fake that pretty easily, but I thought it was much more graphic and haunting situation to put Dom up in the tree."

The 23rd Psalm struck an immediate cord with audiences and personally for Beesley, it was everything he could have hoped for on his first adventure with *Lost*. "It was a really terrific script and as a filmmaker it's so important to have something that starts on the page and has an emotional impact. It's funny. It is entertainment and it's a TV show, but I think it touches people emotionally."

Asked if he will return to the island soon, Beesley enthusiastically shares, "I really want to come back this season, but the way my schedule worked out, I don't think it's going to be possible. But they already told me, I'll be back next season and I can't wait!"



BY THE
FIRE



EVERYBODY LOVES HURLEY



Between hiding tubs of Dharma Ranch Dressing, working his charm on Libby and calling his fellow survivors "Dude," Hurley keeps his friends' sanity intact. **JORGE GARCIA** talks exclusively about playing the number-centric character, and how he enjoys the laughs off-screen as much as on it...

Words: **Bryan Cairns**

"I get messages from people on The Fuselage who keep telling me they are using the numbers to play the lottery and I keep writing back, 'stop it! The numbers are bad!'"



When creators J.J. Abrams and Damon Lindelof were carefully crafting the survivors for their series *Lost*, it was doubtful they could have predicted how their specific visions would evolve. For instance, Dr. Jack Shephard was originally supposed to die in the pilot before living on to emerge as the island's leader. The aging rock star druggie Charlie Pace was dipped into the fountain of youth for a fresh perspective. Similarly, the mellow and endearing Hugo "Hurley" Reyes was transformed before actor Jorge Garcia's eyes. "I remember seeing a description of Hurley and it was a little ambiguous but one of the things they had was a red shirt," recalls Garcia. "I didn't realize what that meant exactly but he seemed like a guy they weren't planning on sticking around too long as far as the series goes. There had been descriptions of him being a redneck around his 50s. He's totally different in the same way Sawyer was a New York con man. They start with ideas but were willing to change them once they got inspired by certain actors that came in."

That was certainly the case with Garcia when they recognized his potential from his guest-starring stint on an acclaimed comedy series. "I had done this episode of *Curb Your Enthusiasm* that had just aired," explains Garcia. "They called me in and at the time, they didn't have any sides for me to read but I think I was already being considered for Hurley. Since they didn't have any sides, I had to read for Sawyer and that was my first meeting with the producers. Then I actually tested when they had sides for Hurley but even then, I hadn't read a full script. I didn't get one until I booked the job."

Trapped on a mysterious island after their flight crash-landed, *Lost* unveils bits and pieces of its characters through flashbacks while dealing with present day pandemonium. Unfortunately, Garcia had to patiently wait until the 18th episode before the spotlight shifted to Hurley, and by then, he was already connecting the dots about his alter ego's baggage. "They did start dropping clues which I started following around," explains Garcia. "When they added the line of me owing Walt a lot of money, Hurley answered 'You'll get it!' Stuff like that presented clues along the way. But that is part of doing *Lost*—working with the information you have, filling in your own blanks, and then sometimes getting contradictory information later. I enjoy that side of *Lost* because it is very human to behave in a different way than you would have expected in the same situation. That works for the show."

Numbers featured Hurley striking it rich with a record \$156 million jackpot, nearly missing his flight, and the bombshell that he had spent some quality time in a sanitarium. "Because I had learned that Hurley was going to be a lottery winner and was going to be rich, what I was waiting on was the *Twilight Zone* moment later where you find the numbers on the hatch," says Garcia. "That was a big deal for me. Also finding out he was in a mental institution at some point was an added bonus. It is interesting and still an untapped part of Hurley's back-story that we don't know about. What put him there?"

Perhaps the growing evidence that his lottery numbers—4, 8, 15, 16, 23, and 42—are jinxed is what pushed him over the deep end? After all, his grandpa unexpectedly dropped dead, his mother snapped her ankle and witnessed her luxurious home ignite, and later, Oceanic Airlines Flight 815 plunged from the sky with Hurley onboard. So what does it all mean? "Since Hurley is a very close friend of mine, I'm going to go with him in his belief that the numbers are cursed even though no one else thinks they are," offers Garcia. "I get messages from people on The Fuselage who keep telling me they are using the numbers to play the lottery and I keep writing back, 'Stop it! The numbers are bad!' I don't know if we are ever going to know what they mean but they have some purpose at the moment. They do a job. Sure, I'd love for something to come down that puts all those number pieces together and the longer you wait, the higher the anticipation. We'll see if it pays off or not."



CONVENTIONAL

JORGE GARCIA on getting up, close, and personal with the fans...

"Personally, fans are why we have the kinds of jobs we do. They are the ones who give us the audience, the ratings for the show. The fact they help keep it going by continuing to talk about it beyond Thursday morning, analyzing it... I think it is awesome. I wasn't so sure about conventions but it gives fans an opportunity to come up with some face

time with me. I had fans who have come up to me and said, 'Please keep doing these conventions' because they like the chance to meet us. I've used this quote a lot but it's true when Terry [O'Quinn] said, 'There's something really cool about the fact that all you have to do is show up sometimes and you make someone's day.'"



HURLEY LINGO



JORGE GARCIA discusses two memorable words from Hurley's laid back vocabulary...

"It is so funny because in that 'I'm spry' moment in *Numbers*, there was a previous episode where 'I'm spry' was first used but didn't make the cut. That is why they brought it back. In the episode where they have to kill the Marshal, Jack is just standing there and all of a sudden, I show up next to him and startle him for a second. He's like, 'Where did you come from? I didn't even hear you show up.' And Hurley's like, 'I'm spry.' That was our favorite moment. We were cracking up doing that particular scene and then it didn't make the show. We were disappointed but it was good that it actually came back."

That episode also saw a frustrated Hurley get intense and step outside his easy-going persona by demanding some "freaking answers" from "French chick," Danielle. "I definitely want to do more moments like that. I get a lot of comments about Hurley's strong realism and a lot of people do focus on it. I do want to be true to that. It is great because I get to show off a little bit of what I can do as an actor. I'm kind of that way too. I'm very much like a Taurus by nature. It takes a lot of push to take them over the edge but when it happens, it is a time when you have to watch out. And you have to push a lot before you get there."

Even as he rested on a booby trap pressure trigger, Hurley remained unnaturally calm and zoomed out of there, like it was no big deal. "About Hurley flying by the seat of his pants, well the situation in *Numbers* had that more of a man-on-a-mission quality to it," explains Garcia. "Here, he finally got to step in the direction of what these numbers might mean to him. Still, I think what was important was to keep going in his quest. He doesn't take the time to worry about what might happen and makes the move. So far, he's been alright though."

Throughout the series, Garcia has welcomed his fair share of physical activity, from trudging through the mud and rain to being chased by the 'monster.' "From the pilot where I had to run from the plane wing that came crashing down and exploded behind me, I knew this was going to involve stuff way beyond anything I'd be doing in my acting career," reflects Garcia. "I enjoyed *Numbers* when someone started getting shot at and just running through the jungle into the fall had to do. Besides the pilot, that fall was my first stunt once we were an official series. I was really happy with the fall. Mike Vendrell, our stunt coordinator, said it was awesome. It earned me a Hawaii Stunt Connection T-shirt for doing my own stunt... although I totally missed the pad. I basically face planted with my arms and face in the mud."

Despite being strangers stuck on a deserted island, the survivors have formed their own alliances and friendships and for Hurley, that means gaining a best friend in Charlie. "Charlie and Hurley are the closest equivalent to a couple of college kids hanging around," states Garcia. "The whole scene we recently did where we are listening to records... that kind of stuff I just love. And I think it is going to get even more so as it goes on. It has been pretty consistent. I guess we have had some rifts but we come back together very strongly."

After Charlie's desperate attempt for attention and being ostracized by his peers, he probably needs Hurley now more than ever. "Yeah, but even Hurley turned away a bit," notes Garcia. "Charlie is kind of endangering the baby and definitely seemed out of character. They will come back together for sure though."

With a lot of his scenes interacting with Jack and Charlie, Garcia is ecstatic about exploring those dynamics with fellow actors Matthew Fox and Dominic Monaghan. "It is fantastic!" says Garcia. "Dom and I are very good friends and he basically lives around the corner. If I'm walking to the beach, I have to pass his house, which is always worth a knock on the door to see if he's around for a swim or whatever. It is a joy when you look forward to your scenes that you are coming in to do at work."

"Foxy and I sometimes have a problem keeping a straight face working with each other. There won't even be much going on. It happens even if they are scenes where we don't actually speak and just share looks. We did a scene where Dr. Artz tells us when we were supposed to leave and he turns to say, 'Yesterday.' There's that moment right before the commercial break where there is silence and you see eyes exchange glances. You look to Michael, to Sawyer, to Jack, and the fact that we end on each other makes us laugh and blows the moment. Foxy says, 'I can't even look at you!' because after two takes, he can't do it. The rest of the takes we didn't laugh, and the last take... we think maybe we can do it, but no, we didn't. We started cracking up again."

Apparently Garcia and Matthew's antics aren't only reserved for in front of the camera either. "Foxy and I had some great moments in the finale we were shooting last year," reveals Garcia. "There was a lot of mud and rain and a lot of stuff to deal with, like Locke getting dragged down a hole. Those were some really rough days, and also times when you want to pick everyone up and get them moving with a good attitude. So near the end of that season, Matt poured water on my pants and that became a thing between us. It was 'getting the other person's pants wet in different ways' - like squirting them with a spray bottle in the crotch. We started doing that back and forth, where one person does it, and then it is the other person's turn. On one of the last days, I finished before he did so I put ice cubes in the pockets of his *real* pants, in the hope they would melt [once he'd finished shooting]. I was thinking, 'Wow! This is a great master evil plan.' Then I get a call from Foxy saying, 'You really crossed the line there. I've always attacked wardrobe... and here you went after civilian clothes [laughs]! It is going to happen... you are not going to know when, but I already know what I'm going to do to get you back.' He hasn't done it yet and now I'm thinking maybe that might be his method of keeping me on edge. Either that or he's completely forgotten."



In typical *Lost* fashion, the creative team has added turbulence in season two by introducing some new blood, most notably Ana Lucia, Libby, and Mr. Eko. The three characters are part of the Tailies, a group of survivors from the doomed flight and their presence meant yet another storyline was being woven into the series. "When we started [season two], it was like working on two different shows," recalls Garcia. "We would work on completely different days than the Tailies did because they worked in different locations. We would see episodes and it was like a whole other group of people. As they started getting closer and closer to reaching our camp, their work days got closer too. We came off doing our beach scenes and they were about to start on their scenes and we were walking around saying to Harold [Perineau] and Daniel [Dae Kim], 'Wow! We missed you guys! It is like you are doing a whole different project.' But I enjoyed it very much. We had this natural chemistry from everyone who did season one. In many ways, like the premise of the show, it is almost like we survived something as a group and bonded because of it. Now we have new Tailies, new chemistries to form, and have to figure out what our relationships are going to be. It is great as an actor to have to stay on your toes and keep getting new people to work with."

With Hurley's long stares and attempts at conversation, there now seems to be a spark fanning between him and Libby. "I'm not sure how it is going to progress yet," says Garcia about the budding romance. "It actually went a little further but that part didn't make it because of time: Hurley asks Libby if she'd like to take a walk which would be the island's equivalent of a date and it showed us actually walking. It is an aspect you don't always get to play, especially in an island adventure. It will be fun, but they are slow-playing it. They could totally pick that up if they wanted to and go a lot faster," he chuckles.

Once the mysterious hatch was blown open, Hurley quickly discovered being placed in charge of the food reserves was no picnic. However, once again, he showed his good heart by distributing the rations among everyone. "There was a lot of stuff for the audience to fill in but it did seem like it was a reaction to how he was treated after winning the lottery back home, this time with food instead of money," confirms Garcia. "It is whatever was of value at the time. The whole time he is going through the rant is when you see how his best buddy reacts to him being the winner in the lottery. I think there is still more to be revealed. It did seem somehow that the lottery ended his friendship back in his previous life. That episode probably caused the main rift he had with Charlie too when he knew Hurley had food and he couldn't give it up."

If only everyone on the island looked at the bigger picture. Although Sawyer has ruffled plenty of feathers, besides nicknames, Hurley has stayed off his radar until now. "Sawyer is an interesting guy," muses Garcia. "He's a con man, so the character really is an actor. You know that movie *House of Games* where they say, 'You are a confidence man not because people put their confidence in you but because you put your confidence in them.' So he's good at making a spiel that he needs us in many ways. He's got this tough thing but when he needs to work an angle, he has a problem and asks for my help. He has a problem with another one of the island's animals that shows up. Essentially, in a blackmail kind of way, he convinces Hurley to help him resolve his problem because he's desperate. Sawyer doesn't completely change and become Hurley's friend in the end either. You can never fully trust him and when you do, you get left hanging."



HEY DUDE!

JORGE GARCIA on improvising beyond the occasional extra "dude"...

"I've ad-libbed a couple of times over the course of the show. I did one where they were delaying saying, 'Cut!' In the episode where Hurley does the census, there's a moment where I ask Locke, 'What was the purpose of this trip?' and he says, 'Looking for something and I might find it.' Then he says 'No, it found me' or has some weird cryptic answer. I'm supposed to then go chase down one of our background people and I added the line, 'Look, I know I already talked to you but I wanted to get away from that guy.' Knowing the mic was on and they hadn't said 'cut,' I did that line in one take and it ended up being the one they used. Then another time, me and Dom do a little bit of chatter during the first golf game."





"Charlie and Hurley are the closest equivalent to a couple of college kids hanging around. The whole scene we recently did where we are listening to records... that kind of stuff I just love."

In the upcoming Hurley-centric episode, the former fast food employee re-visits what exactly landed him in the nuthouse. "That has been the biggest unanswered question as far as Hurley goes, so it is about time!" says Garcia. "I was really hoping that would be part of my first flashback."

Many *Lost* cast members have professed being in the dark concerning plot details but when asked about a 'special friend' that plays a significant role in that storyline, it is obvious Garcia actually isn't faking when he says he doesn't know... "Ohhhh...you mean Phil?" he inquires. "Oh man. It is funny because we get scripts after casting. I have friends in LA who sometimes call me about parts and I'm like 'I have no idea what script you are talking about.' Someone asked me about a character named Phil and I was like, 'What episode he is supposed to be in?' He said the 18th, which is my episode, so now I'm wondering. Cool."

Hurley has been involved with the island threats as well as interacting with the castaways, and Garcia notes, "The scenes with Jin where he tried to give him a gun urchin to the moment he peed on my foot are my favorites. I like the relationship with Jin. Even though Jin pushes him away a lot, Hurley still goes out of his way to make friends. Same thing when Jin goes golfing with the rocks. I'm just trying to see how he's doing. I like that a lot. I like being part of the people who go on treks although there is a bigger risk of not making it back."

For the record, it has been rumored that the *Lost* writers enjoy Hurley too much to ever send him with a one way ticket to join deceased step-siblings Boone and Shannon. "Yeah, that is great to hear," chuckles Garcia about being untouchable. "I'll say that much. It is crazy here. There are people who disappear for a long time too. You can do more than just kill somebody off. It is a fun ride and I enjoy doing it but it is a dangerous, dangerous island we all live on and we all know it."

Nevertheless, there would be quite an uproar if Hurley ever disappeared. As the loveable teddy bear type, devoted female fans have been mailing in love letters and propositioning Garcia with marriage. Understandably, he isn't quite ready to embrace that heartthrob status quite yet. "I don't even think about it," admits Garcia. "What makes Hurley so sexy? I don't know. I'd like to see the kind of stuff Josh has been getting before we look at that aspect [laughs]! It is funny and usually it is joking. Usually it is, 'Hey, single. LOL snicker snicker.' Stuff like that is usually what I get. Hurley is the 'Awww' guy, the guy that makes you go 'Awww...Look at that. Awww...' Sometimes 'Awww' guys get a lot of girl attention. Sawyer gets the, 'Oooooo... we don't know about him' kind of attraction thing."

Regardless, as Garcia's popularity skyrockets and *Lost* continues to be a ratings blockbuster, it is fame that is not an easy concept to grasp. The week before this interview, Garcia anxiously sat in the audience and vividly recalls what raced through his mind when *Lost* was named as Outstanding Performance by an Ensemble in a Drama Series at the 2006 SAG Awards.

"Yeahhh!" exclaims Garcia, "That is pretty much how it goes. Every time I'm surprised. Even when we're going through the red carpet treatment, I think at the Emmy's, people were saying we were the odds on favorite for it and I had no idea we were coming in as the favorite. So much happens from the time people vote to things that go on, you never really know until you hear your name read. I get surprised every time we win something."



SALVAGED THE BOOKS OF REVEALATION

From within the luggage of the crash, and even from inside the Dharma 'Swan' station, the survivors have come across several books, and made references to many more. Does the written word contain clues to *Lost*'s mysteries? Read the following, and decide for yourselves...

Words: Kate Lloyd

Book: *Watership Down*

Author: Richard Adams

First Published: 1972

Episode: *White Rabbit*

Scene: Sawyer reads this book while relaxing on the beach.

Links to *Lost*: Could this story about a group of rabbits attempting to find a new warren actually be a metaphor for the survivors and the perilous predicament they face?

Book: *A Wrinkle In Time*

Author: Madeleine L'Engle

First Published: 1962

Episode: *Numbers*

Scene: Having presumably finished *Watership Down*, Sawyer is seen reading this children's fantasy classic.

Links to *Lost*: *A Wrinkle in Time* tells the story of a group of children who set out to look for their missing father, and along the way become caught up in a universal battle between darkness and light. There have, of course, been countless references to darkness and light in *Lost*.

Book: *Green Lantern/Flash:*

Faster Friends Issue #1

Author: Ron Marz

First Published: 1996 (through DC Comics)

Episode: *Special*

Scene: Walt reads this comic by the fire before a frustrated Michael throws it into the flames.

Links to *Lost*: You can clearly see a polar bear on one of the pages of *Green Lantern/Flash: Faster Friends*. A short time later, a polar bear appears and attacks Walt.



Book: *The Turn of the Screw*

Author: Henry James

First Published: 1898

Episode: *Orientation*

Scene: While rummaging around in the hatch, the castaways find the Dharma Initiative film positioned behind a copy of Henry James' *The Turn of the Screw*.
Links to *Lost*: *The Turn of the Screw* has two 'ghostly' characters who are referred to as "the others." As *Lost* fans know, the island has its own infamous Others.

Book: *The Third Policeman*

Author: Flann O'Brien

First Published: 1967

Episode: *Orientation*

Scene: Desmond stuffs a copy of *The Third Policeman* into his backpack before fleeing the hatch.

Links to *Lost*: *Lost*'s Javier Grillo-Marxuach has gone on record saying: "Whoever goes out and buys this book will have a lot more ammunition in their back pocket as they theorize about the show. They will have a lot more to speculate about – and, no small thing, they will have read a really good book."

Note: *The Third Policeman* refers to a huge underground chamber known as "Eternity."

Book: *Alice In Wonderland*

Author: Lewis Carroll

First Published: 1865

Episode: *White Rabbit*

Scene: Locke asks Jack, "Is your white rabbit a hallucination?" He is referring to the fact that Jack keeps seeing his dead father.

Links to *Lost*: Carroll coined the term 'White Rabbit'.

Book: *Heart of Darkness*

Author: Joseph Conrad

First Published: 1902

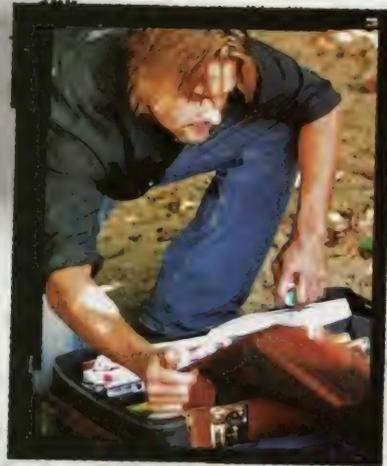
Episodes: *Walkabout/Numbers*

Scenes: Jack references Conrad's novel in *Walkabout*, while Charlie compares Hurley to Colonel Kurtz from *Apocalypse Now* in *Numbers*. *Apocalypse Now* is based on *Heart of Darkness*.

Links to *Lost*: *Heart of Darkness* contrasts the "darkness of barbarism" with the "light of civilization." In fact, darkness is a recurring theme throughout this book.



IONS



Book: *Lord of the Flies*

Author: William Golding

First Published: 1954

Episodes: ...*In Translation/What Kate Did*

Scenes: Sawyer references *Lord of the Flies* when he's threatening Jin in ...*In Translation*, while Charlie mentions it to Kate in *What Kate Did*.

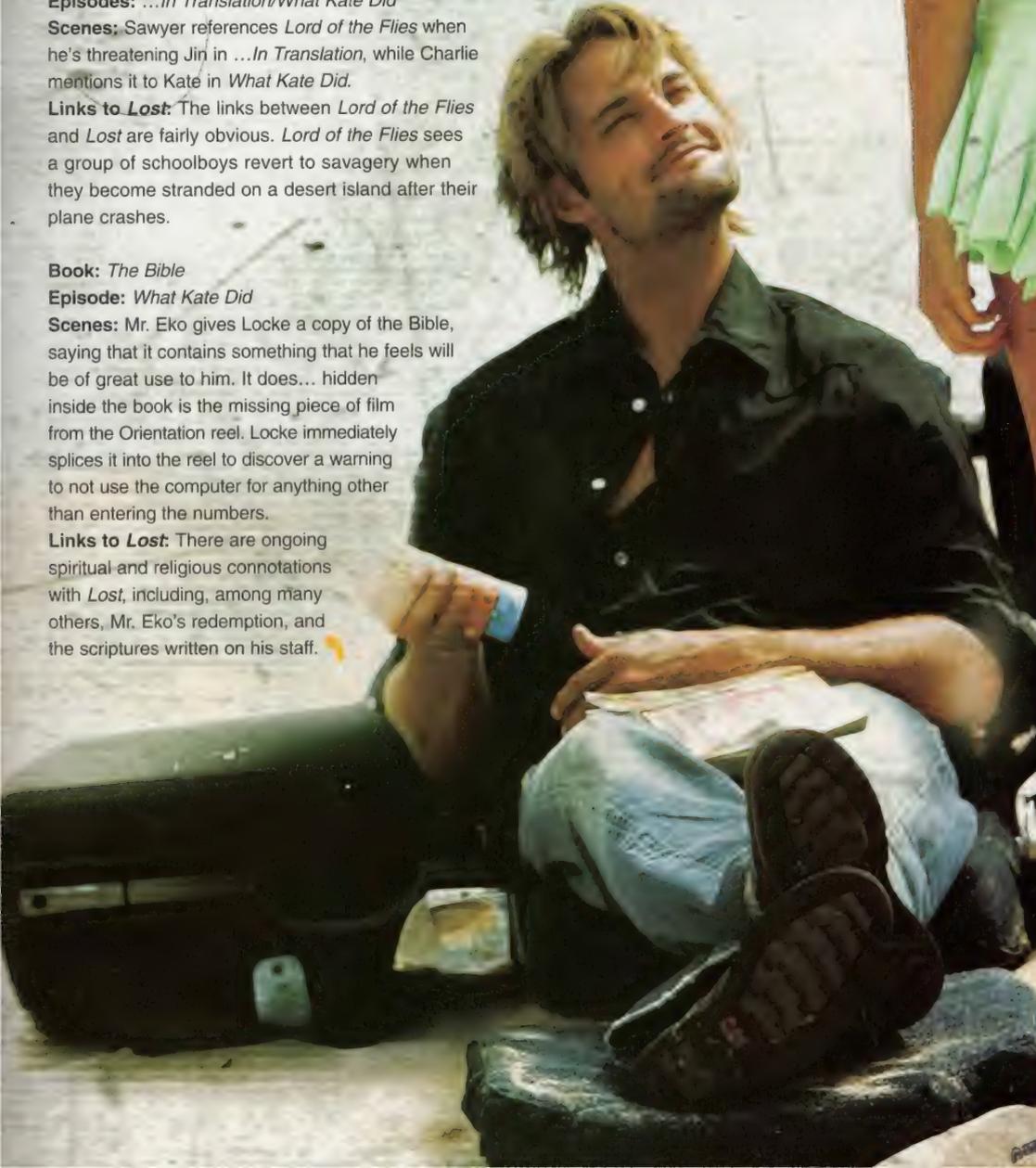
Links to *Lost*: The links between *Lord of the Flies* and *Lost* are fairly obvious. *Lord of the Flies* sees a group of schoolboys revert to savagery when they become stranded on a desert island after their plane crashes.

Book: *The Bible*

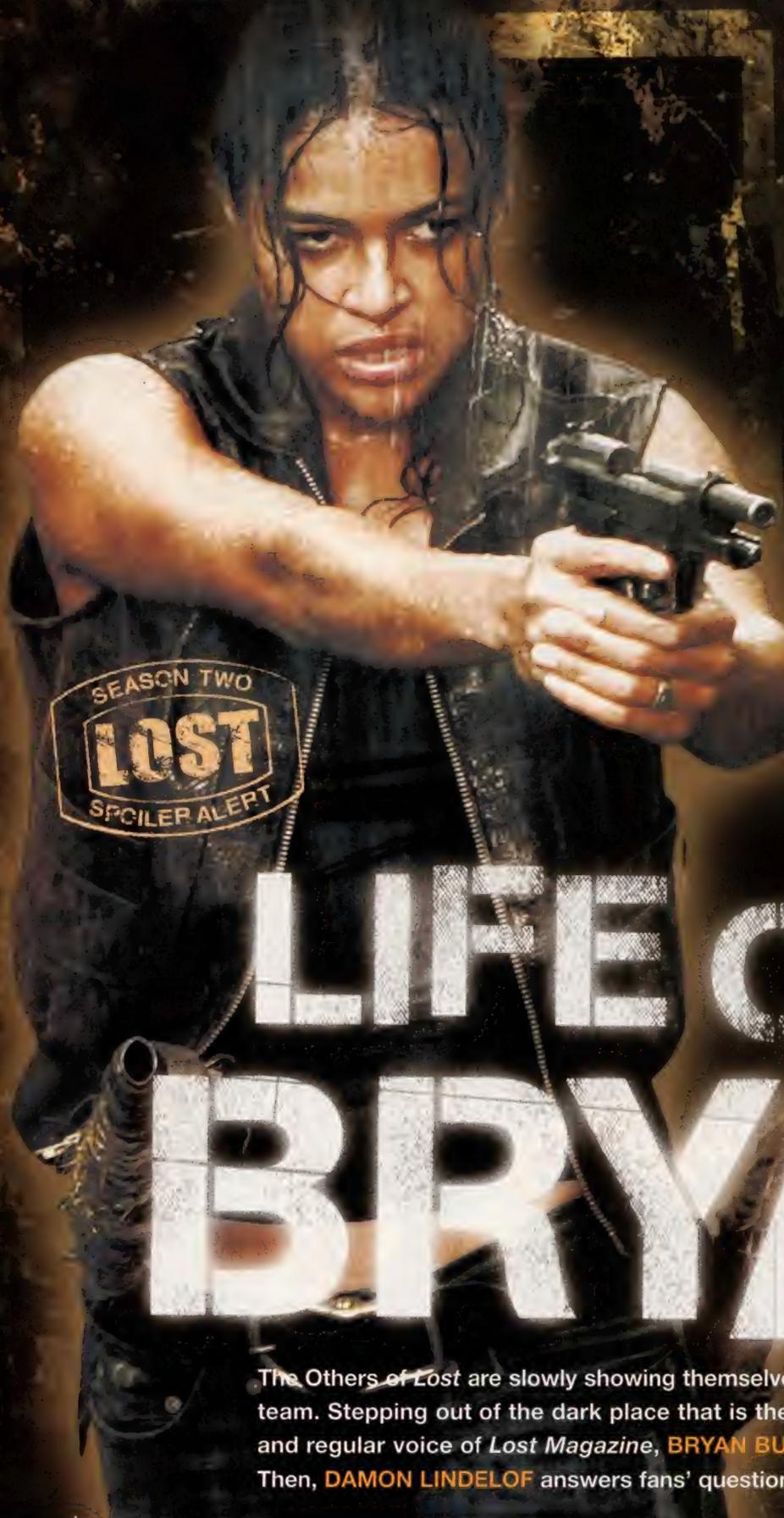
Episode: *What Kate Did*

Scenes: Mr. Eko gives Locke a copy of the Bible, saying that it contains something that he feels will be of great use to him. It does... hidden inside the book is the missing piece of film from the Orientation reel. Locke immediately splices it into the reel to discover a warning to not use the computer for anything other than entering the numbers.

Links to *Lost*: There are ongoing spiritual and religious connotations with *Lost*, including, among many others, Mr. Eko's redemption, and the scriptures written on his staff.



THE OTHERS



How did you end up as an Executive Producer for *Lost*?

I started working with J.J. in the middle of the first season of *Alias*. He was spending a lot of time in the Editors' Room and so wasn't able to spend the time he wanted to in the Writers' Room. Actually, he used to spend the full day in the Writers' Room and then would have to spend the full night in the Editors' Room [laughs!] So he asked me to come in and help him out – lock cuts [edits of the episodes] that were close to being locked, and so on.

I was in the feature film world at the time, doing development stuff, and toying with the idea of starting a videogame company, so I thought I would come in and do it for a couple of months and help J.J. out, and I ended up not leaving. We set up a project together, a feature film that we are producing at Universal, and when J.J. was working on his script for *Superman Lives*, I became his bounce board for that as well.

Going back a little, when season two of *Alias* rolled around, we had decided we were going to form a company together. We kept talking about it, but we were so swamped that we weren't able to get anything up and running. In the middle of season three of *Alias* when *Lost* came about, J.J. was also in the middle of doing *The Catch* [a pilot for a P.I. comedy that starred Greg Grunberg] and he got approached about the concept of 'people stuck on a deserted island.' The rest is history!



LIFE OF BRYAN

The Others of *Lost* are slowly showing themselves more and more... as are *Lost*'s production team. Stepping out of the dark place that is the Editors' Room, Executive Producer and regular voice of *Lost Magazine*, **BRYAN BURK**, reveals his role on the show.

Then, **DAMON LINDELOF** answers fans' questions in Quarantine & Analysis...

Words: Paul Terry

"None of us knew *Lost* would catch on the way that it did. As J.J. said early on, 'At one point we felt like we were in film school and we'd somehow managed to convince the faculty to let us do what we wanted.'"

What is a day in the life of Bryan Burk like?

I'm on *Lost* primarily. We have eight days to shoot an episode, and as the footage and the dailies are coming in, the editors are assembling all the footage, as close to the script as possible. When shooting is completed, the editor assembles an 'editor's cut.' Whoever directed that episode then comes in, and they usually work for two or three days with the editor. Once they've done their pass, that is the point where I step in. I see what we have, and I assess if we have any big problems which may involve re-shoots, or new scenes, etc.

Next our team of Writers and Producers give their notes and I sort through them, spending a further four days in the editing room. I then send the new cut to the studio and the network and get all their final notes, and address those that are addressable. Once I get

to what I believe to be the final cut, that gets shown to the Executive Producers for their final notes and then we lock the cut.

There is then about a week of sound design to do. With the sound effects – that is often where I come in, particularly if we're introducing an unknown "thing" or an important sound. Michael Giacchino, our genius composer, then scores it, after which we have about three days to do a mix. For the first day of the mix, they spend a whole day putting all the sounds in: the dialogue, the sound effects, the ambience, the music... everything. They spend the next day smoothing it all out and adjusting the levels as best as they can in one day. At the end of that second night, I go in and see what they have and give them my notes. The final third day is the 'fixer day,' – where we do our best to make it sound like a feature film.

DESTINY'S CHILD

BRYAN BURK on why Locke's past, present and future are so involving...

"Well, I think Locke's backstory is the most developed and at the same time un-developed one. It's the one that makes you want to know what's going on with him. Is he good or evil, or a little of both? What does he know and what doesn't he know? Ultimately, what is his game plan? Does he even have a game plan? All of these things make him, to me, extremely intriguing. He has a great story."



"Hurley's story - which was always a funny story - also has a really dark side to it. The idea that he'd been in this mental hospital before... what was he doing there?"



SURFACE

Lost has barely started revealing the characters' histories, **BRYAN BURK** reveals...

"What I'm excited about, is that as well as Locke, all the other characters have the same complexities. So far, we really have only scratched the surface as to who they are, and who they claim to be. For example, Hurley's story - which is a funny story - also has a really dark side to it. The idea that he'd been in a mental hospital before... what was he doing there? There are a lot of characters that we don't know about yet. What we think we know about them is really only the tip of the iceberg."

What aspects of a show like *Lost* really appeal to you?

Originally, what I was always excited about, which made it different from most TV shows, is that there are always three elements at play on the show. Man against nature, man against man. And man against the unknown. None of us knew *Lost* would catch on the way that it did. As J.J. said early on, "At one point we felt like we were in film school and we'd somehow managed to convince the faculty to let us do what we wanted." That's exactly what it's like. It feels like you're in college again and all those crazy ideas that you have that you want to do, and all those movies that inspire you, it's like, "Hey, they're letting us do it!" We've been able to create a show that has inspiration from all the films, TV shows, books and videogames we've always loved - but in its own way, it's really not like anything else.

You guys are all fans of *Twin Peaks* aren't you?

For me, *Twin Peaks* was as good as television gets. David Lynch is a genius. Early on, when we were conceiving *Lost*, we had many discussions with regard to how Lynch and Mark Frost were able to pull off *Twin Peaks*. 

L to R: Dan Wallin (Recording Engineer) and Michael Giacchino (Composer) work on the latest *Lost* score





QUARANTINE & ANALYSIS

Being *Lost*'s Co-Creator/Executive Producer, DAMON LINDELOF is always hustling here, there and everywhere. However, with the power of our 'Others' section, every issue we'll be trapping Damon inside a hatch of our own... until he's answered eight quick-fire questions sent in by you guys. Then, I suppose we could free him and let him carry on making the show...

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Q "The music in *Lost* is so well done. Will there ever be a *Lost* soundtrack released, featuring original music from the show?"
(Molly Proite)

A Indeed there will! Michael Giacchino is an absolute genius (he's currently scoring *Mission: Impossible 3*) and his music is as much a character in *Lost* as any of our favorites.

Q "On the internet, I saw that someone with TiVo saw 10 different images in the 'monster's' smoke. I went home to my old-fashioned VCR and, going frame by frame, I could see a very fuzzy image of a man and another of a lady. Are the images important for us to freeze frame and debate meaning, of, or are they just some interesting little things that you've added for people who have more sophisticated equipment?"
(Sheila Fredrick)

A First off, Sheila – do NOT disparage your VCR. I still value mine immensely... and we've got it pretty good because SOME people I know actually have to watch things via a FILM PROJECTOR. To answer your question... The images in the smoke are ALL very relevant. Some make sense to you now (like the church from Eko's flashback), some will make sense to you LATER (like the woman with the headdress)... but all of them are there for you guys, so debate away!!!

Q "As I walk through the valley of the shadow of death..." – I'm thinking that this theme, and the black, shadowy death-bringing form of the 'monster' are related, am I sort of on the right train of thought?"
(Sydney Maitland)

A I'm gonna tell you a little secret, Sydney – EVERY train is the right train of thought! Theories and ideas like this are totally woven into the show, so it excites us so much when the fans pick up on them.

Q "Here's a more unusual one for ya: what do your friends and families think of your show? How much do they pester you for secrets, and how much do you tell them?"
(Richard Stevens)

A Most of our friends and families are big fans of the show (whether this is because we write for it or whether they genuinely like it is a topic for debate) and even go so far as to advance their own personal theories regarding the island. There is certainly a fair amount of pestering that goes on to get us to cough up our secrets, but whenever we ask, "Okay... do you *really* wanna know?" the answer is, "NO!!! DON'T TELL ME!!!"

Q "Will we ever see any news reports of Flight 815 – showing investigators in LA and Australia trying to work out what happened to the plane/where it went?"
(David Barrs)

A Hmmmm. Well, we haven't ever left the island... and that's one of the things that makes *Lost* so intriguing. I mean... who's to say that the plane even DID crash?

Q "Sawyer & Kate & Jack: how much do you and all the writers debate, disagree, and fight to take Kate's heart in either direction?"
(Emily Norrish)

A Way too much, Emily. Way too much.

Q "I was reading the book *The Laughing Sutra* by Mark Salzman. I noticed that the two main characters visit a place called The Dharma Institute. The founder of the institute said The Dharma Institute was all about 'bridging the gap between the material and spiritual world... a place where spiritually advanced men and women could meet and work together. We are building a new spiritual foundation for western civilization, taking what we can from Asian philosophy and applying it to Western life.' (Salzman 232) Coincidence, or a vital clue to *Lost*'s mysteries?"
(Cristine Sural)

A I have not read this book but it sounds fascinating. I'm gonna have to go with "coincidence" – besides, INITIATIVE seems so much more exciting that "Institute," doesn't it?

Q "Locke's black and white eyes in Claire's dream... the emphasis on Locke's eyes when he taught Walt backgammon... the two stones in the bag, one white and one black from the people in the cave... how much should we be looking for further clues as to what this all means?"
(Hollie)

A On a scale of one to 10, you should be looking for such things at about a NINE...



Got a question you want to ask Damon Lindelof? No problem. We'll be sealing him behind our hatch door for another eight interrogations next issue. Email the 'Quarantine & Analysis' section at:
voices@titanemail.com

DEAR DIARY

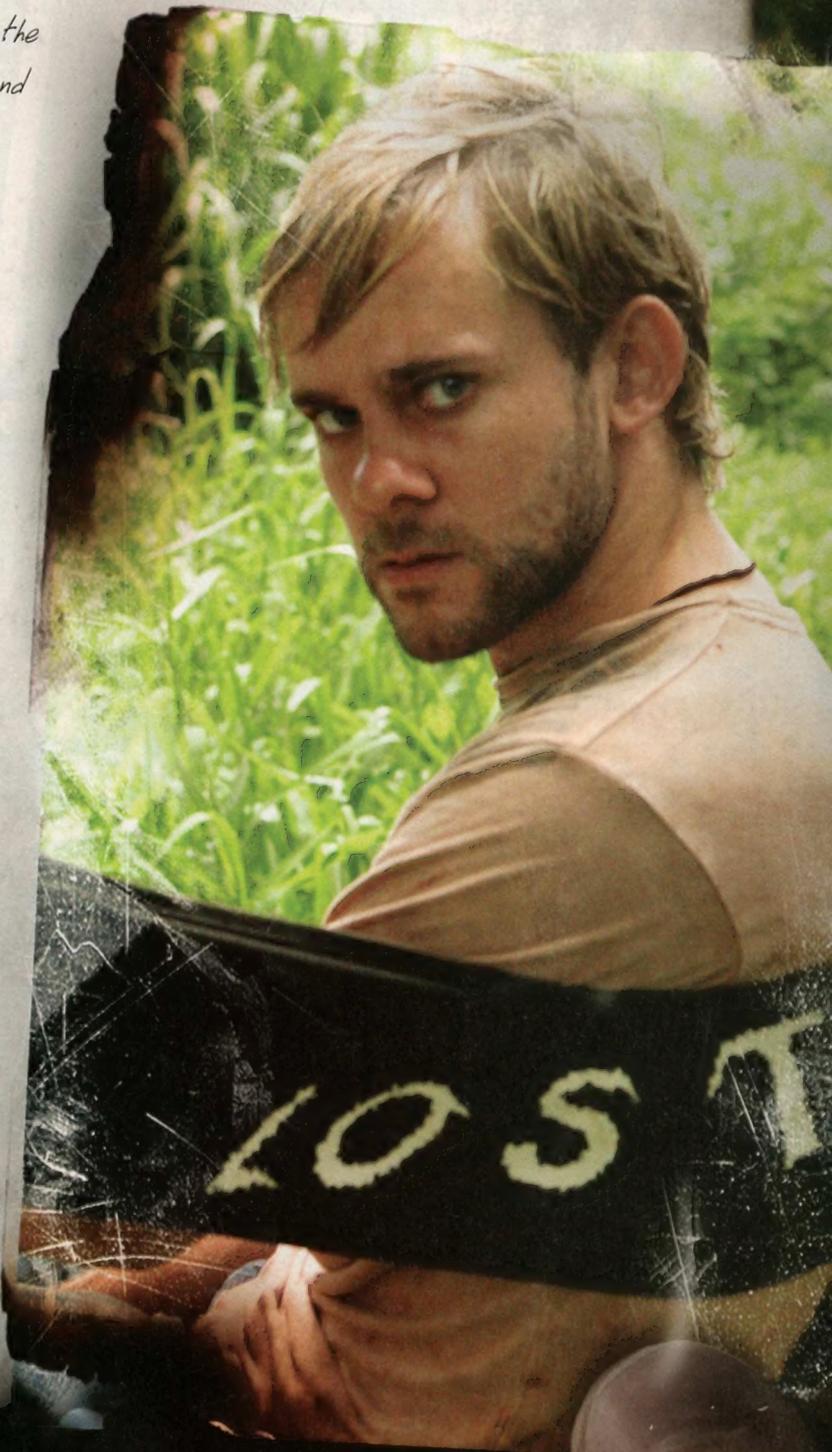
"I've been surfing now for about six years. When I got to the island, I was lucky enough to meet up and start hanging out with a professional surfer here called Kalaini Robb. He's one of the greatest surfers in the world, he's one of the top 10 surfers around right now. I ended up meeting him in the Apple store. I told him I was a surfer and he said, 'Look dude, if you want to come and hang out at the North Shore, I can take you out to a few spots and we can go have some fun.'

"Subsequently, we've been surfing a lot and he took me back to the drawing board. Yesterday, we went to a spot called Freddy's, which is near another place called V-Land, on the North Shore. He took me out into some pretty big waves. They were big enough that when I caught them, I would drop down to the bottom of the wave, out back around and I would look back to see Kalaini at the top of the wave. I'd give him a thumbs up and say, 'Yeah, I did it!' but I couldn't see him because the wave was so big it was towering over my head. It

was a nice feeling to know I got on a big wave. It's been great. Some of my best times ever have been surfing in the ocean, but you add that to surfing with a professional who knows exactly where you need to be and when you need to stand up, and it's amazing. It was a pretty fantastic day."

(Special thanks to Dominic Monaghan, who was speaking with Tara DiLullo)

"Some of my best times ever have been surfing in the ocean..."



BLACK BOX



FLIGHT RECORDER



“DON'T EVER
TELL ME
WHAT I
CAN'T DO!”

Lost Magazine's Black Box Recorder contains exclusive script extracts, revealing how the writers originally conceived the episodes. For this edition, we take a close look at the jaw-dropping flashback sequence from season one's *Walkabout*, where we discover Locke's past really is nothing like we had imagined...

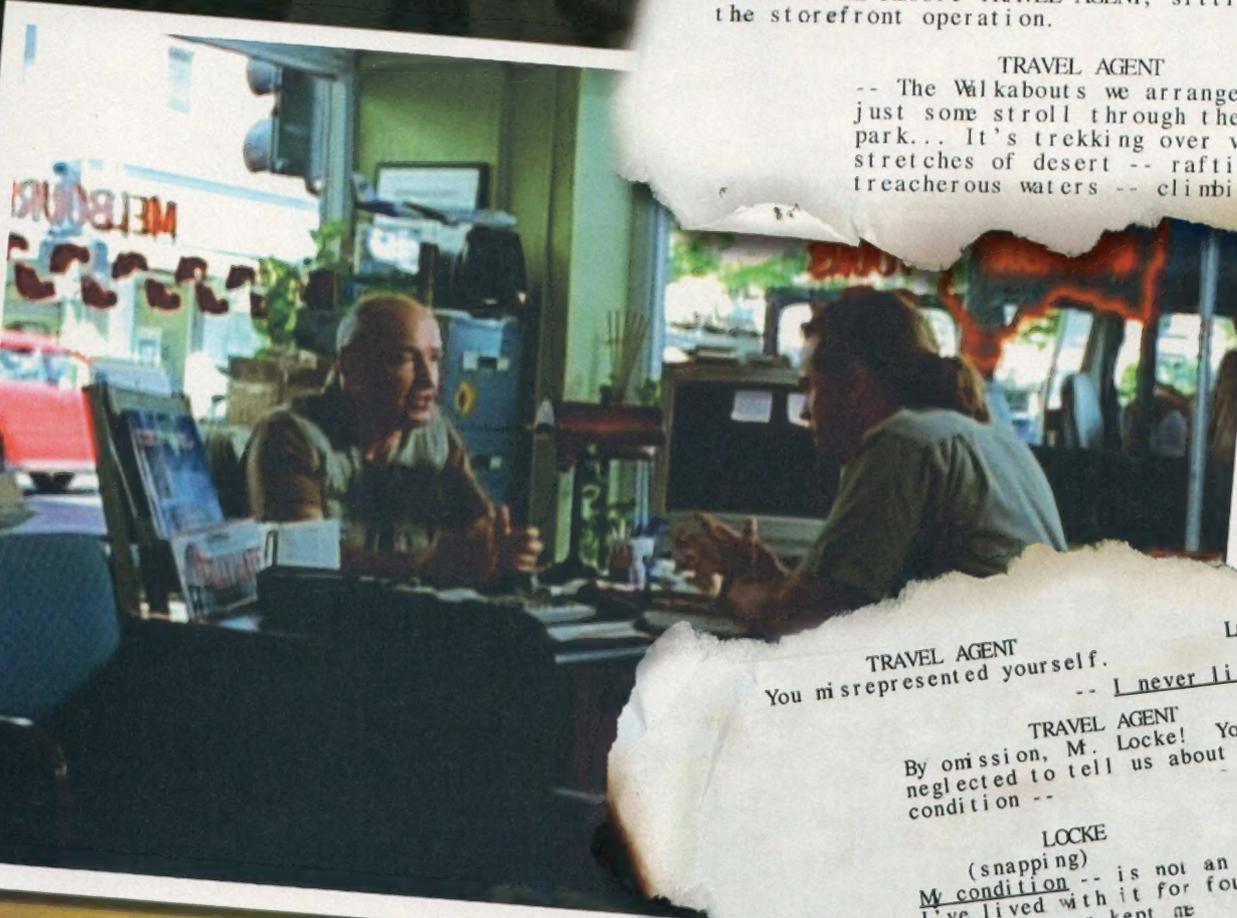


INT. MELBOURNE WALKABOUT TOURS - MORNING - FLASHBACK

CLOSE ON an Aussie TRAVEL AGENT, sitting at his desk inside the storefront operation.

TRAVEL AGENT

-- The Walkabouts we arrange aren't just some stroll through the park... It's trekking over vast stretches of desert -- rafting treacherous waters -- climbing --



LOCKE

TRAVEL AGENT
You misrepresented yourself.

-- I never lied.

TRAVEL AGENT
By omission, Mr. Locke! You neglected to tell us about your condition --

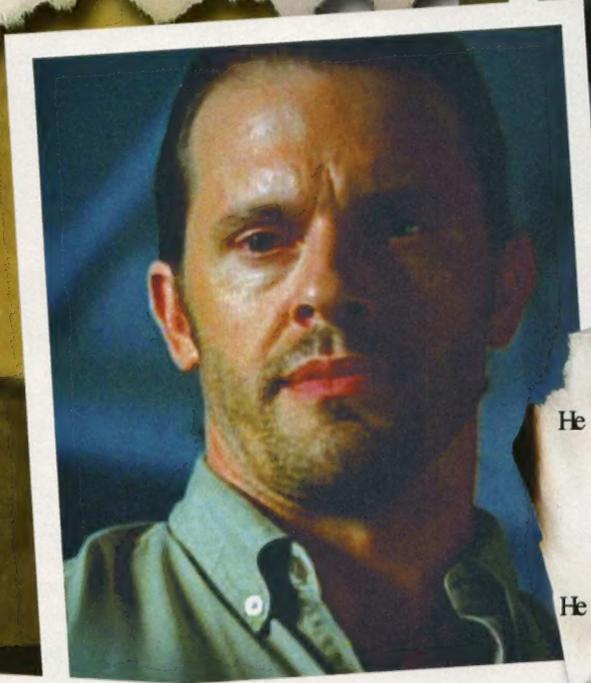
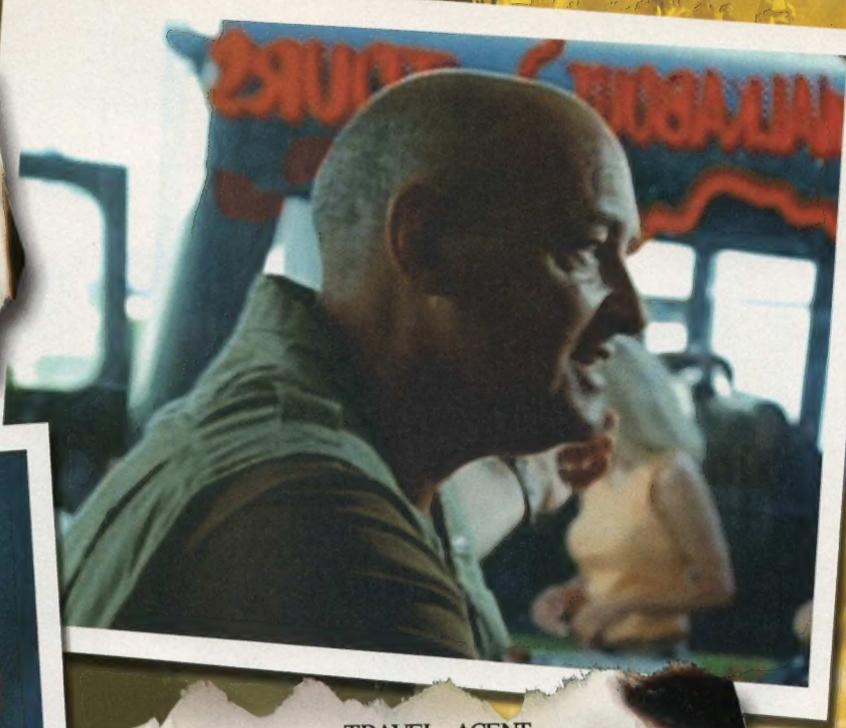
LOCKE

(snapping)
My condition -- is not an issue! I've lived with it for four years and it's never kept me

LOCKE
Don't talk to me about fair! --

TRAVEL AGENT
-- We can put you on a plane back
to Sydney on our dime. It's the
best we can do--

We see through a large window, a tour bus
waiting to leave, its doors open,
the guide on the steps looking at his watch.

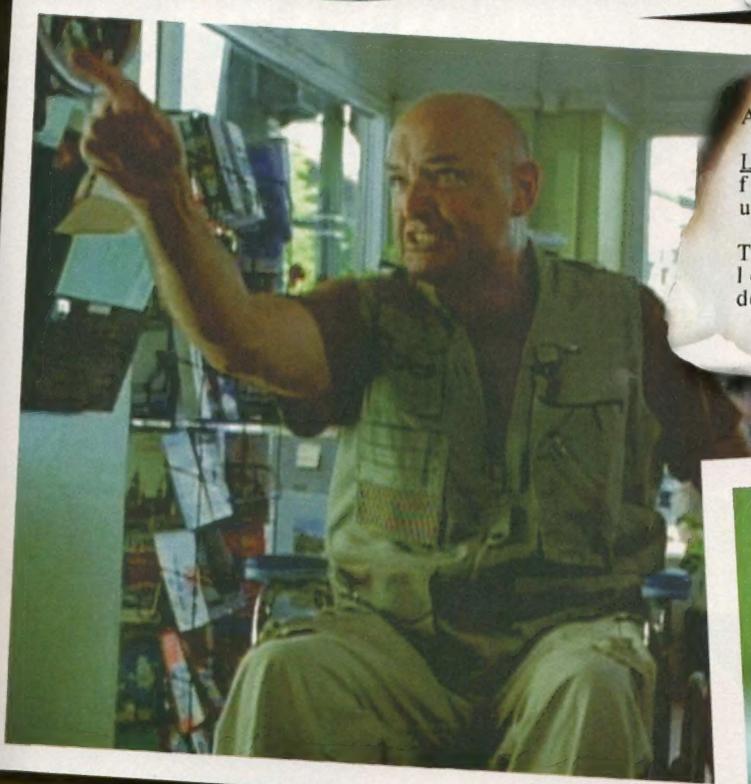


TRAVEL AGENT
(at the doorway)
No. You can't.

He exits to confer with the guide as Locke
yells after him

LOCKE
Don't you walk away from me!

He suddenly swivels around...

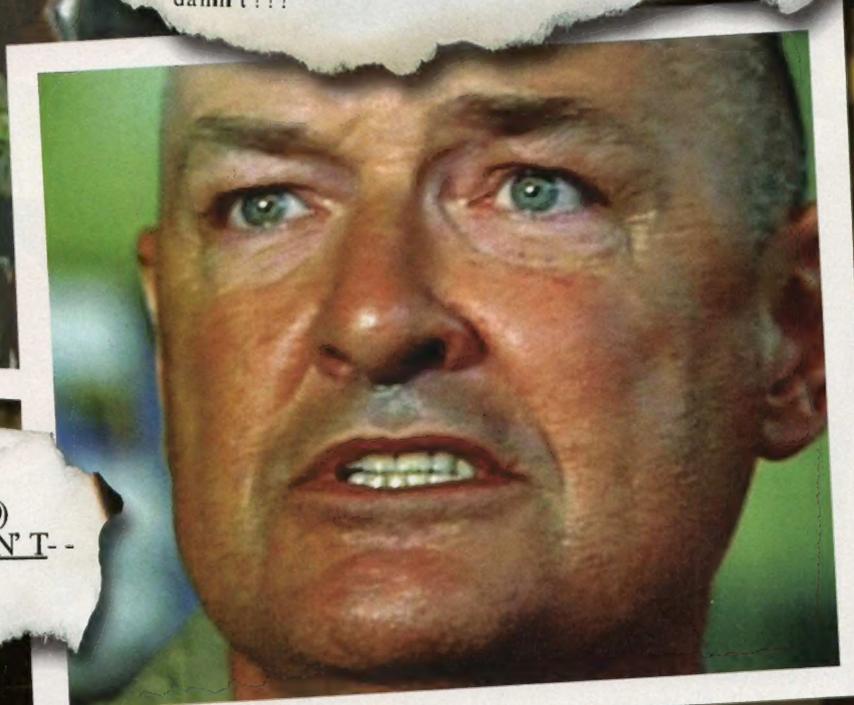


As he rolls himself toward the window. PULL OUT to REVEAL...

LOCKE IS IN A WHEELCHAIR. And has been throughout the entire
flashbacks. Shot to hide it, but dropping subtle clues: The
unscuffed shoes, the waist high shelving, the EMS unit, etc.

THE BUS doors close and it pulls away. The Travel Agent
looks back at Locke, shakes his head and walks away. Just
doesn't want to deal with the guy...

LOCKE (CONT'D)
This is destiny! This is my
destiny! I'm supposed to do this,
dammit!!!



LOCKE (CONT'D)
DON'T TELL ME WHAT I CAN'T--